

# Junior Arts and Activities



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Box 343 Oblong, Illinois

# From the editor's desk

Substitutes are people.

Do we treat them that way?

THE bell had just rung to announce the beginning of the physical education period. Thirty-five sixth-grade boys, apparently mounted on springs, were waiting for their P.E. teacher to arrive.

"Mr. Blank isn't going to be here today," one youngster informed his home-room teacher. "He said we're going to have a woman substitute all the rest of the week, and she won't know anything."

At that moment the "woman substitute" arrived, and her troubles began. They were real troubles, too! There was little evidence of respect for the "sub" who "knew nothing." The combined efforts of two home-room teachers and the principal were unable to undo the thoughtless words of the regular P.E. teacher, and at last, after two horrible sessions, the P.E. period was stricken from the schedule for the remainder of the week.

Few of us are able to dodge the flu germs so successfully that we never have to turn over our class to a substitute. Yet how many of us make any preparation for the day that she will arrive?

The attitude of the regular teacher toward a substitute influences the attitude of her class. The thoughtless physical education teacher probably meant to say that the prospective substitute would know nothing about boys' games. Even so, how did he know she wouldn't? She might have turned out to be an expert.

In any event, he should have devoted a considerable portion of the last period before his departure to a discussion of the courtesy owing the substitute who would arrive next day. He might have explained to his boys that a substitute is sort of a "guest artist" who visits several schools. He might have suggested that the behavior of this particular class would do much to influence her opinion of the school as a whole, in relation to other

schools she has been in.

Substitutes are a long-suffering group of teachers. They deserve every consideration. Every day or so they dive headlong into a strange classroom and wrestle with a strange group of children who are usually on their worst behavior. Often she is teaching subjects she knows little or nothing about. The buildings, the books, and the other teachers are all strange.

The substitute teacher is often completely ignored by the regular teaching staff. Alone and unaided she usually manages to find the classrooms to which she is assigned. She may even find the rest room; and one substitute (who writes detective stories in her spare time) sometimes discovers the only good place to eat lunch.

Of course the trials and tribulations of the substitute teacher are mainly due to thoughtlessness on the part of the "regulars." In a questionnaire on the subject, few regular teachers would list the starving and ignoring of substitutes as one of their hobbies. Yet few of us go out of our way to see that the substitute finds her way around or gets anything to eat when the noon hour arrives.

Most of us don't go in for the construction of guessing games (though it sometimes seems that our tests fall into that category), yet we leave no notes, schedule, or lesson plans for the substitute to follow in our absence.

If the day which we spend at home (cuddled up with a heating pad and a box of Kleenex) is a day of general debacle in our classroom, the fault is ours—not the substitute's. The fault is ours because we have not taught our pupils courtesy towards the stranger in their midst. We have not taught them respect for authority (though we may have taught them fear of discipline when their regular teacher is on hand). And we have not instilled in

(Continued on page 48)

## talking shop

### Cover Picture

Have you ever wondered how juvenile movie stars manage to acquire an education in the midst of so many other activities? If so, you will be interested in the article "Little Green Schoolhouse" (appearing in this issue of JUNIOR ARTS & ACTIVITIES) which tells about the schooling of the youngest actors and actresses employed by Warner Bros. studio. In charge of the school at Warner Bros. is Miss Lois Horn who is our "cover-teacher" this month.

### Last Call for Manuscripts!

In order to compete in the contest for this school year, your manuscript must reach us before the end of March. At this time we are especially in need of "Make and Do" projects which correlate art activities with elementary school subjects.

### Exposition

Every aspect of child life—food, clothing, health, safety, training, and recreation—is to be covered in Our Children's World Exposition, to be held in the Grand Central Palace, New York, May 16th through 21st. The exposition will be open to the public and will feature lectures by nationally known authorities in the child care field, instructive and entertaining motion pictures, demonstrations of products and services for children, and children's fashion shows.

### Hobby Clubs

A chain of hobby clubs has recently been set up for boys and girls between the ages of seven and fifteen years. These clubs have their headquarters in local stores where the Bersted Hobby-Craft line is sold, as the clubs are sponsored by Bersted Hobby-Craft, Inc., manufacturers of art model kits for making plaster cast models of human and animal figures. Purchase of one or more Hobby-Craft molds (at twenty-five cents and up) entitles a child to a membership card and button.

Each month a local contest is held in which prizes are awarded on the basis of the most perfect castings, the finest original coloring, and the age of the contestant. The judging is done by a board consisting of the club manager from a store, a representative of the Chamber of Commerce, and a local school art teacher.

### Sound Effects

A new game called "Radio City Sound Effects" has made its appearance on the market. Conceived by Bill Brinkmeyer, soundman on NBC's "Aldrich Family," the game attempts to show children how to imitate sounds. Ezra "Henry Aldrich" Stone is featured on a transcribed sketch, and an accompanying script indicates times for the children to demonstrate "sound effects" which they have been practicing.

(Continued on page 48)

## The Magazine of Arts and Crafts Projects and Make and Do Activities

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## Junior Arts & Activities

Published monthly except July and August by THE JONES PUBLISHING COMPANY.

G. E. von Rosen, President

*Editorial and advertising offices:*  
538 S. Clark St., Chicago 5, Ill.  
WEBSTER 9-5773

*Eastern Representative*

Brand & Brand  
521 Fifth Ave., New York 17, N. Y.  
MURRAY Hill 7-2088

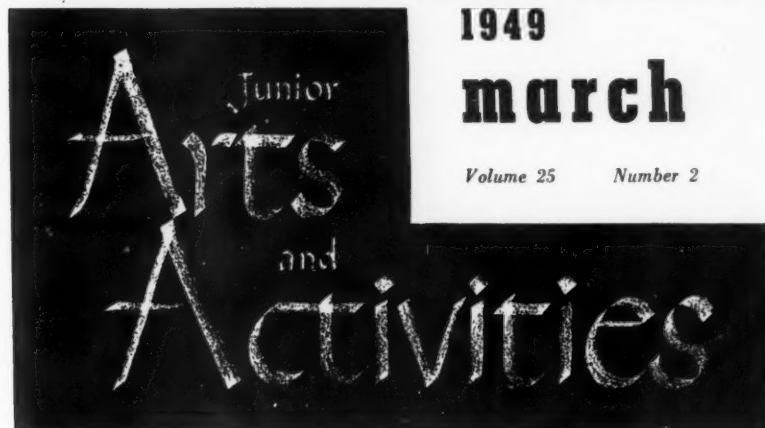
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THE JONES PUBLISHING COMPANY  
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*Subscription: One year \$4.00 in U.S.A.; Canada and foreign, \$5.00. Single copy, 50c. Change of address: Four weeks' notice required for change of address. Please give both the old and the new address. Entered as second-class matter September 27, 1939, at the Post Office at Chicago, Illinois, under the Act of March 3, 1879.*

**EDUCATIONAL  
PRESS  
ASSOCIATION  
OF  
AMERICA**

JUNIOR ARTS AND ACTIVITIES





## Regular features

From the editor's desk.....	1
Talking shop .....	2
Book shelf .....	19
Life in these elementary schools.....	37
Using films and records.....	40
Timely teacher's aids.....	41
Teaching tactics .....	46

## Special features

Magic spell .....	10
Illinois .....	12
Little green schoolhouse.....	14
Courtesy move .....	16
Planned programs .....	17
Fun in arithmetic for fifth and sixth grade.....	18
On acquiring an education.....	20
March calendar .....	35

## Physical sciences

Health puppets .....	8
Bird life .....	34

## Social sciences

Progress .....	24
Railroad diorama .....	26

## Reading and poetry

Saint Patrick's day.....	4
Sugar maple woods.....	6
How the second grade wrote "The little surprise".....	22
"Pffft!" .....	38

## Music and art

Musical anagrams .....	7
Fun with circles.....	8
Farmer Bill .....	12
Felt craft .....	15
Green gingham greeting.....	21
Shamrocks and Irish children.....	23
It's fun to finger-paint.....	30
Two robins are here again.....	32
Head gear .....	36
Building pictures from designs.....	38
The child's first experiences with music in the school.....	42

# Saint Patrick's day

A bit of information about  
Saint Patrick, and some patterns to  
decorate your room in honor of his day.

Sure and March 17 is a proud day, when Irishmen the world over are "wearin' o' the green" in celebration of the feast day of their beloved patron saint. Strangely enough, St. Patrick was not born in Ireland, and at least four countries claim to be his birthplace. It is now generally agreed that he was born in Scotland in 387.

In those early days, wild bands of pirates swooped down upon the coastal villages, stealing, burning, and killing. On such a raid Patrick was stolen, at the age of sixteen, and carried off to Ireland. Here he was sold as a swineherd to a cruel Irish chieftain, Michu. In spite of his unhappiness, Patrick learned a good deal about the language and customs of the people on the island. This was to help him later in his work.

After six long, miserable years, Patrick managed to escape and smuggle himself aboard a boat leaving for France. After a few years spent in a French monastery he returned home.

One night voices came to Patrick in a dream telling him to return to Ireland. It was then he determined to go back as a missionary and bring Christianity to the people on the island.

For fourteen years he prepared himself for his mission. Then, accompanied by several priests, St. Patrick set sail for Ireland and landed at the spot where, years before, he had been a slave boy, tending swine. Stories differ at this point. Some say St. Patrick converted the cruel Michu, who lived a Christian life from that time. Others tell that the Irish chieftain fled before the saint. He took his family into an old barn and set it afire. Thus Michu and his family perished miserably.

"There were no Christians in Ireland when St. Patrick began his work, and no pagans when he died." Although this is not entirely true, he did bring Christianity to thousands of people and founded over three hundred churches in Ireland.

There is much of romance and legend surrounding the name of St. Patrick. He is supposed to have driven the snakes from Ireland, and, strange to say, there are no snakes in the Emerald Isle today. At one time the saint is said to have brought darkness upon his enemies; at another time he destroyed the power of the Druid priests by miracles. According to legend, no night fell upon the earth for twelve days when St. Patrick's life came to an end, March 17, 493.

## Activities

1. Prepare a program of Irish music, poems, and stories. The life of St. Patrick might supply material for a very interesting play.

2. Decorate your room with green or black silhouettes, using the patterns shown on the next page.

3. Discuss the meanings of the different symbols associated with Ireland, and St. Patrick in particular, such as the harp, the shamrock, the pig, and the clay pipe. For example, the harp was the symbol of Christian Ireland. This was because many of the Druid priests who were Christianized by St. Patrick were poets and harpists. They were persuaded by the good saint to enter monasteries as teachers of these two arts.

4. The junior grades might play this game. See which one can write the longest list of words from the letters in *Saint Patrick*.

5. It's fun to write verses. Below you are given the first two lines of three verses. Complete them by adding two lines of your own composing.

- (a) St. Patrick was a saintly man  
Who lived in days of old.
- (b) Away in dear old Erin  
Where the shamrocks grow.
- (c) Ireland is a lovely isle  
With wishing wells and fairies.



# Sugar maple woods

A play for  
middle and upper grades  
by Jessie Forster

## Characters:

LARRY DIMNER—responsible boy of fifteen left in charge of fire and kettles of syrup.

JOE HARRISON—Larry's mischievous friend of twelve.

HARVEY LEE—guest from town at the Dimner home; he is fourteen.

HILLARY LEE—also a guest with her twin brother, Harvey.

LUCY DIMNER—Larry's sister, thirteen years old.

## Time:

The present. Saturday noon in late March.

## Location:

Maple woods in Eastern Canada.

## Scene:

A sheltered clearing in the woods where a campfire glows. Over the fire are hung two black iron kettles suspended from a strong horizontal pole resting in crotches in upright pole at each end. A barrel stands nearby. There are trees in the background, and close to the fire are logs to sit on. Larry is slowly stirring the sap in one kettle and whistling lazily. He is dressed warmly in sweaters, toque, heavy sox and moccasins. His parka is thrown over a log. Cocking his head on one side he listens, then crosses to left of clearing to peer through the trees. Joe Harrison and Harvey Lee slowly come into view pulling a heavy hand-sleigh on which are two buckets filled with sap.

Enter Joe Harrison and Harvey Lee—left.

LARRY (Laughing and lending a hand): SO, you finally got back!

HARVEY: No kidding there, Larry. I'm ready to admit I'm all muddled. I must just as well be in the wilds of North America!

LARRY: You're pretty far north at that, Harvey.

JOE: Sure, and a city boy like you

(adding in friendly teasing) on his vay-cashion is expected to get lost. All part of the show.

LARRY (Looking up from bucket he is lifting from sleigh): But, YOU . . . Joe. You know better. You were raised in these parts.

JOE (defensively): Give me two years to catch up to you—and I'll call every maple by name.

HARVEY: Self-praise, my lad . . .

JOE: So what? It's the only way I ever get any (Sits heavily on log). It's no joke trying to find all the tapped maples.

LARRY (Empties sap in barrel, then holds empty bucket in hand): Weary old man, aren't you? TOO BAD (Pushing Joe over backwards off log) Because, there's work to be done!

HARVEY (Laughing): Okay. What do we do now?

JOE (Picking himself up): Don't be so eager, Harvey. I tell you, Larry is a slave driver . . . no stone left unturned and all that. If you're staying all your holidays, you want to take it slow-and-easy-like.

HARVEY: You don't call this . . . work? Besides, I want to find out all I can about making maple syrup so I can tell my class after holidays.

JOE (Dusting himself off): What low ambition! (Wearily) I give up. Do you want the sap now?

HARVEY (Teasing): Joe's sort of nice, at that. Giving himself up.

LARRY: Oh, he's always gentle when he's hungry. Come on, Joe. It isn't noon, yet. Here, help me empty this kettle? You'd better stand back, Harvey. A slash from this hot syrup makes a nasty burn. (Harvey steps out of the way but watches intently, ready to help if needed. The syrup from second kettle is dipped into large container, milk-can type.)

HARVEY: It's sort of thin, isn't it? Nice brown, though.

LARRY: It isn't finished yet. This can go home, and Mother boils it down until it is a thick, rich brown and purifies it.

JOE: Boy! Does that make me hungry!

HARVEY (Paying no attention to Joe): And if you want maple sugar you just keep on boiling?

LARRY: That's right.

JOE: But we leave that for the ladies. Once we tried it here in the bush and it all stuck to the kettle and burned. It was terrible.

HARVEY: The cleaning up, eh? (Kettle is emptied) Now what?

LARRY: Well, the sap boiling in the first kettle comes into this kettle for second boiling. The sap in that barrel over there comes into this first kettle.

JOE: We dip (dips) from kettle one to kettle two, this way . . . See?

HARVEY: You mean we pour the sap into this first kettle when you get it emptied into the second kettle?

JOE: That's the bright boy! Then you go into the woods and hunt more sap. Only it's plain "bush." "Woods" is for poems and, brother, . . . this is no poem! (Picks up pail of sap from sleigh) Upsidaisay!

LARRY: Careful there, Joe. Not too full. Now then, Harvey, that's all there is to it. You just watch both kettles—your fire—it mustn't die down but on the other hand it mustn't get too hot or the kettles will boil over.

HARVEY: But . . . Supposing it does start to boil over. What then?

JOE: You just yell . . . and run!

HARVEY: Look you (to Joe), I may not have been raised in a sugar bush, but I have some sense. What do you do, Larry?

LARRY: Drop a dash of cold sap from about here (shows height) to act as shock. Or if the syrup is getting thicker, dip in this piece of fat on the stick. See? (Lifts stick with fat from hook on side of upright stake.) Always keep it handy so you can grab it in a flash.

HARVEY: And that's all?

LARRY: That's all. Then you can sit on a log and whistle and dream. (Hands in pockets looking down into fire) I like it!

JOE: I'm hungry!



# Musical anagrams

LARRY: Who's bringing your lunch?

JOE: That's what I'M wondering. I hoped there'd be enough from your house—since your mother is putting up extra lunch for Harvey, here. And seeing she knows I'm here to help you. She DOES know, doesn't she?

LARRY: Oh, sure. All in all I don't think you'll starve.

JOE: I hope not!

GIRLS (*Calling from edge of woods*): YOO-HOO-OO-oo-oo?

JOE (*Crossing to edge of clearing, mimics girls' call*): YOO-HOO-oooo. (*Then in his own voice*) HI . . . ? In here . . . the old camping ground!

LARRY (*Rising, puts log on fire, draws other logs closer up for seats*): Here, Harvey, fold these jackets on the logs, will you? That sister of yours isn't used to roughing it like our Lucy.

HARVEY (*Catching jackets*): Don't be silly! Hillary's as good a sport as they come. (*Sound of laughter and rushing in trees.*)

Enter Lucy Dimmer and Hillary Lee, left.

JOE: Saved. At last!

LUCY (*Standing sled up against a tree*): I thought we'd NEVER get here! We coasted down the South hill! Hillary (*Looks toward her*) was scared to bits.

HILLARY: Oh, I was not! But, when our sled hit a stump and the lunch box went flying into one drift and we took a nose-dive for another.

JOE (*Weakly*): LUNCH . . . ? Snow . . . snowdrift? Oh . . . Lucy.

LUCY (*Briskly*): Cheer up, Joe. We found the lunch. I notice it was the lunch you were concerned about—and not us. (*Opens box*) Here . . . CATCH. Mother put in double for you.

JOE: That's my definition of kindness!

LARRY (*Taking a final look at fire and kettles, sits down*): You know, I'm kind of hungry myself!

JOE: You don't say!

HARVEY (*Unwrapping his lunch*): What have we here, anyhow? Looks like a feast to me.

HILLARY (*Ready to bite into a sandwich*): Oh, Harvey, it's grand! Egg and bacon sandwiches—THICK filling, gingerbread with raisins, an

(Continued on page 45)

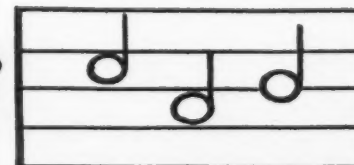
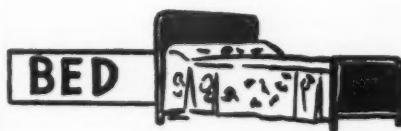
To train the child in sight reading, arrange notes in the spaces of the treble staff of music so they spell simple words, such as f-a-c-e, b-e-d, c-a-b, a-g-e, c-a-g-e-d, h-e-a-d, f-a-d-e, b-e-g, etc. Make drawings and print words to be pasted on cards and passed to the class. The child goes to the board and spells the word on his card by writing the proper notes on the lines and spaces of the staff.

For more advanced classes, a game of fractions provides another test in sight reading which can be turned into fun. This is to add different fractional values to form notes. Pass out cards on which fractional sums are printed, as  $\frac{1}{2}$  plus  $\frac{1}{2}$  equals?,  $\frac{1}{2}$  plus  $\frac{1}{4}$  equals?,  $\frac{1}{8}$  plus  $\frac{1}{16}$  equals?, etc. The child receiving the first card goes to the board and writes a whole note on the staff; the next writes a half note with a dot; and the last, three sixteenth notes.

$$\frac{1}{2} + \frac{1}{2} = \text{whole note}$$

$$\frac{1}{2} + \frac{1}{4} = \text{half note with a dot}$$

$$\frac{1}{8} + \frac{1}{16} = \text{three sixteenth notes}$$



# Fun with circles

Circles, half-circles, and parts of circles may be used in an infinite variety of ways to make animals, people, birds, trees, clowns, toys, flowers, and Easter chicks or bunnies.

Use newspapers for your first lesson. When the pupils have cut several circles of different sizes, they arrange them on their desks to make the animal, toy or flower which they choose. If the proportions do not look right, they may make a larger or smaller circle or maybe a half-circle to replace the one they think is not right. Encourage them to shift the circles about and try many animals or even imaginary animals or people before deciding on the best one.

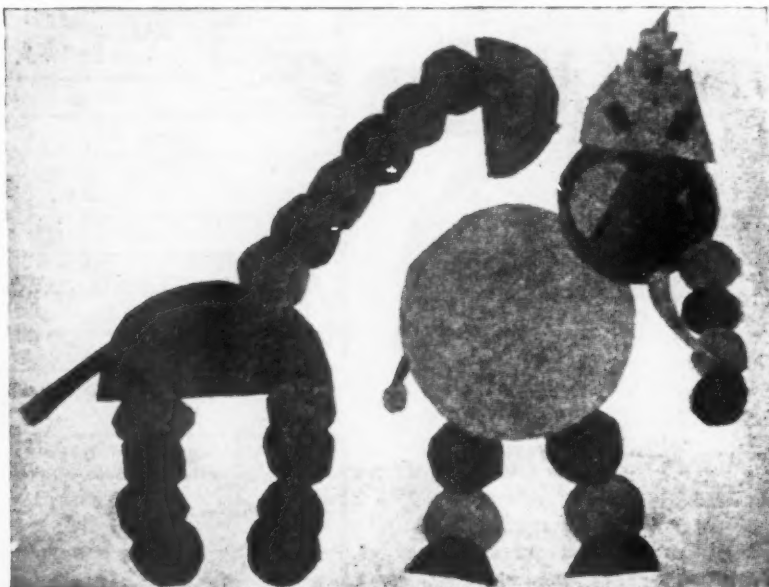
When they are ready for colored paper, help them to choose two colors

which look well together. One color with white as a contrast is effective, too. Trace around your newspaper circles on the colored paper. Interesting effects may be obtained by using your contrasting color for eyes, ears, buttons on suits, etc. In people or animals, circles of alternate colors may be used for the legs. In clowns the suit may be half of one color and half of the other color with spots of the contrasting color on each. Children will use much imagination in varying the way in which to use just two colors, one against another.

Your finished circle figures may be pasted on a long sheet of paper and used as a room decoration or a frieze for your library corner. If there are many animals and clowns, you might

have some circus tents made and combine them all into a circus picture. If there are many flowers, they might be used to make a spring bulletin board decoration. Toys or people might be used, with printing added, to make posters. Interesting story illustrations might be made of some. Rabbits, chickens, baskets and eggs might be made of circles and half-circles and used for Easter decorations. If your pupils are very enthusiastic, they may wish to do more than one. They might make a small booklet of three or four to take home to their parents.

*Samples of pupils' work. These figures were made from colored circles of various sizes by pupils in Grade II, Davin School, Regina.*



## Health Puppets

### FACING:

Have the children trace and cut out and color the parts of the "vegetable people." Mrs. Carrot's legs and arms are marked with A's, Miss Tomato's with B's, and Mr. Celery's with X's. Punch holes through the letters on the arms, legs and bodies. Fasten parts together with paper brads movable or pointed figures, or with small loops of string if they are to be puppets. In assembling, the longer ovals are the upper parts of the legs, the shorter ovals are for the arms. Miss Tomato does not have any upper legs.

In order to use the figures as puppets, slightly loose strings must be tied to the hands, knees and head. These strings are fastened to a stick or pencil. Moving the stick will produce action in the puppets. Better results will be obtained if the project is mounted on cardboard before cutting.

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# Magic spell

Mnemonic  
tricks

for your students

by Donald S. Klopp.

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*The Clearing House.*

For over seventeen years this writer has been reading the imprecations of both secondary-school and college authorities against the poor spelling habits of youth today. Can anything practical be done about these habits?

Perhaps nothing practical, but something impractical, something a trifle magical with a faint aura of hocus-pocus. All the saner things have been tried and found wanting: word lists, special demon groupings, rules, syllabication, pronunciation exercises, visualization, contextual usage, and the like.

In apparent desperation we might try reviving an idea from the almost defunct theory of mnemonics, which is defined as the art or science of aiding the memory. Despite considerable pressure, mnemonics is not quite out of this world completely. If, for example, you were quickly to ask a friend of yours how many days there are in October, May, March, and April, the chances are tremendous that he would say, "That's easy. Wait a minute—Thirty days hath September . . ." Eventually you would get your answer, second-handed as it were. He, even as you and I, is supporting himself on a mnemonic crutch. In other words, he is borrowing from the laws of association to obtain a "fixing device."

In secondary school the average pupil stands in need of some mnemonic crutches to shore up sagging spelling. If he is average, he can spell thousands of words correctly, yet be a rather proficient misspeller. A careful investigation would show that he is misspelling the same words time after time. Indeed, he may studiously have been practicing varying forms of the same word for the past ten years.

It is easy to call such a person lazy or careless or, on humid days, even stupid. Is it true? Wouldn't adults, in their more veracious moments, also have to admit that although they can spell thousands of words, there are some that they have been misspelling (We're not just sure of them, you know!) since the days of the first Roosevelt?

It isn't laziness, either. We look them up dutifully or, if it's nothing to be ashamed of, ask our wives. Then we write the word correctly, look at it long, utter a few sulphurous promises

about next time, and, in short, "learn" it. The next time we have occasion to write the same word, back we go again through the same procedure, though perhaps adding a little more fervor to step three. After a decade we succeed in wearing out that certain page in the dictionary and our wives' tempers, sometimes both.

At this point we might call for a magic spell, for a mnemonic. If we can make some association among the word, its spelling, and some third entity—even nonentity—we will remember all three better than if we had looked it up in a dictionary. Some years ago the writer was discussing the psychology of mnemonics with a class, and getting them to admit their inability to spell certain words (like *grammar*). Several admitted that they had been unsure of the spelling of *grammar* for more than six years. To encourage them to speak, the writer freely confessed that he too had certain words which it seemed he was forever looking up in the dictionary. One such word was *guarantee*.

A girl in the class said, "Oh, that's easy to remember. Can you spell *guard*?"

"Why, yes, that's easy: g-u-a-r-d."

"Then," added the pupil, "how can you forget it? Your guarantee is your guard."

It need hardly be added here that the smudge marks in the writer's dictionary, at the top of the page headed "guar-", have at long last begun to fade out.

Before listing a number of the magic crutches that pupils have found helpful in the past, it might be well to issue a few cautions. An association for one person is not always good for another. The associations you think up for yourself are better than the claimed masterpieces of others. Most important of all, the more startling, the stranger, the weirder an association is, the better it will be remembered. They certainly ought to be more startling and impressive than the connotation of the word *perse*.<sup>1</sup>

The following list contains examples of mnemonics new and old in the

<sup>1</sup> "No device which *works* is too simple or too ridiculous to be tried."—Charles Swain Thomas, *The Teaching of English in the Secondary School*. (Other authorities, including Vizetelly, Opdycke, and Ward, concur.)



11

# Illinois

The second in a series  
of juvenile travelogues  
by Miriam Gilbert

I live in Chicago, the largest city in Illinois and the second largest city in the United States. It is truly a great city. It is on Lake Michigan and is America's greatest lake port. It is the greatest railroad center in the country. It has the greatest stockyards and meat-packing plants in the world. The University of Chicago is one of the greatest educational institutions in the United States. Chicago is like a giant with a hundred hands. It does many things: slaughtering, meat-packing, automobile manufacturing, making farm machinery, and shipping iron and steel products.

But other parts of our "Prairie State" are equally great. Illinois is in the heart of the great corn belt, and corn is our most famous crop. Wheat, oats and hay are other big crops.

My teacher takes us on many trips. Once we visited a farm after the corn husking had been done. The cattle and hogs were feasting in the fields

on the left-over ears of corn. The best and fattest hogs are fed corn. The cornstalks are saved for cattle feed, too. Some of the corn is made into meal for bread and puddings, cornstarch, corn syrup, and breakfast foods.

We also visited East St. Louis, which is the largest horse and mule market in the world. It is on the Missouri River opposite St. Louis, Missouri, and the two cities are connected by a bridge.

On Lincoln's birthday my class took a week-end trip to Springfield, the capital. The city has so many reminders of Lincoln, you feel as if he were alive. We visited the Lincoln Library, saw the Lincoln Tomb, and as we walked through the streets we found many plaques which commemorated high points in Lincoln's life.

Springfield is in the center of a rich coal mining district. Illinois is the third largest producer of coal in the United States.

If we have time we are going to visit, Joliet, Quincy, Peoria, Rockford and other cities in Illinois. I hope you, too, will be able to see these places.

## Activities

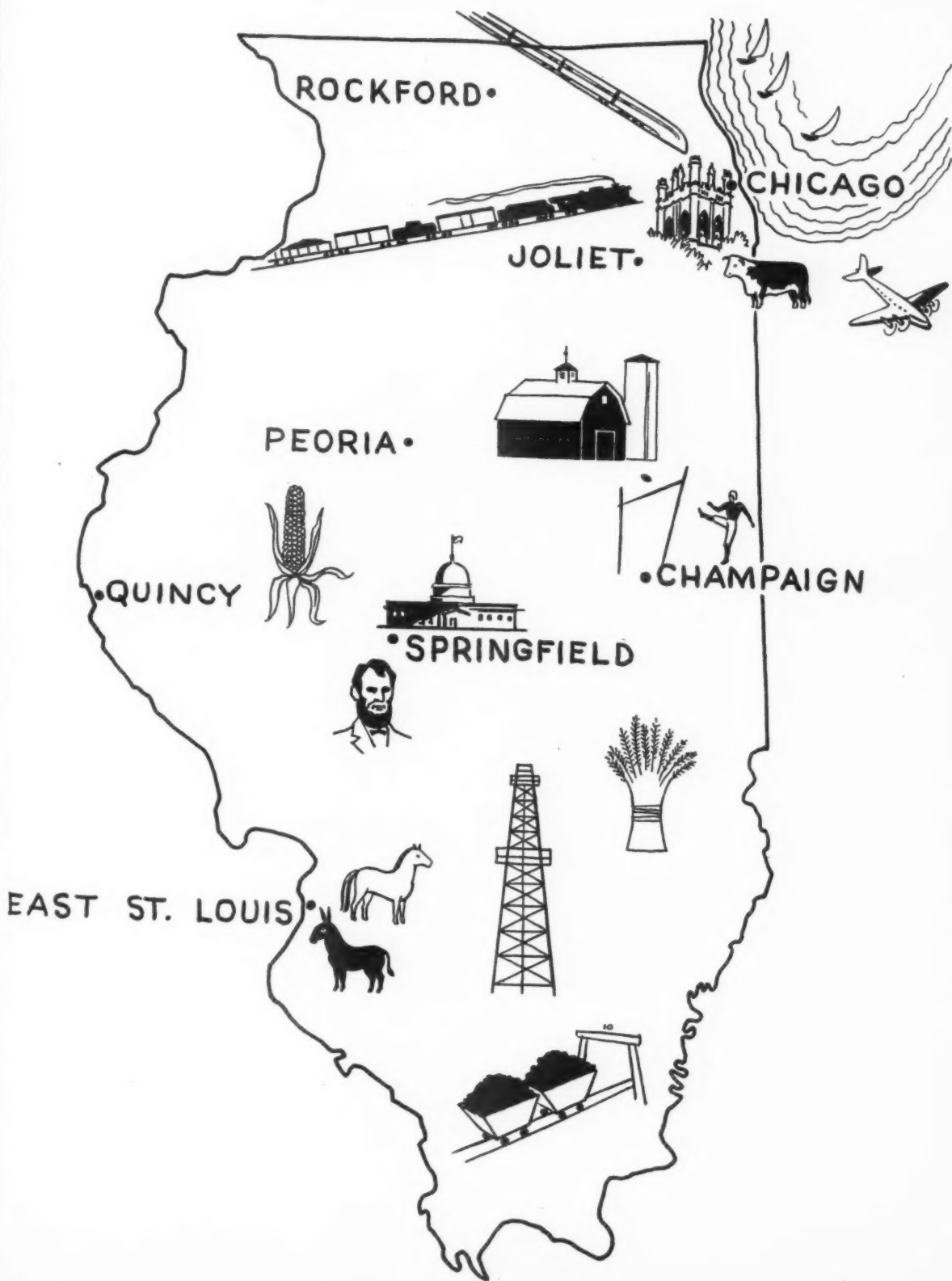
1. Locate the following places on the map on page 13.
  - a. Chicago
  - b. East St. Louis
  - c. Springfield
  - d. Joliet
  - e. Quincy
  - f. Peoria
  - g. Rockford
2. Why is Chicago like a giant with a hundred hands?
3. If you visited Springfield you would see many reminders of what president?
4. What city in Illinois would you prefer to visit?
5. Why do you think that Illinois was chosen as the state to be discussed in this magazine?

## Farmer Bill

by Dorothy Morrison

Draw an elevator first, as well as you are able.  
Then with eraser rub away the slant sides of the gable.  
Draw a straight line up and down—it's not a minute till  
You've made a dandy pencil sketch of sturdy Farmer Bill.





# Little green schoolhouse

On Warner Bros. lot

That attractive little green building at the Warner Bros. Studios, looking like a child's dream of a country school house, is not a prop for a motion picture. It's the real thing and the scene of intensive scholastic endeavor by all movie children under eighteen working at the studio.

Resident teacher and principal of this little school is Lois Horn, who has been with Warner Bros. for eighteen years. At the desks in her classrooms have sat such famous stars as Lana Turner, Mickey Rooney, Bonita Granville, Loretta Young, Joyce Reynolds, Ann Shirley, Anita Louise, Wanda Hendrix, and the Mauch twins.

According to state law all children under eighteen must receive three hours of schooling each day while working on a picture. Miss Horn, a firm believer in hard work, is convinced that not only is it important for the child's education, but also that the youngsters are much happier being kept busy during the hours they are not working on the set.

Miss Horn, who has a happy faculty of combining discipline with a spirit of friendship towards her actor-pupils, maintains that movie children are not a bit different from other children. Some are excellent students, others are not. The average is just about what you would find in any school. The one possible difference which Miss Horn has observed is that movie children are a bit more obedient and responsive to instructions. That is probably a carry-over

to the school room from the sound stage where they know they must obey the orders of the director.

Conducting a school for movie children has its problems and its advantages. On the problem side is the fact that the children are of all ages and come from a wide variety of schools and that the teachers often work with them for only a limited period before they return to their regular schools.

On the other hand, as the teachers work much more closely with the children than in a large public school class, they are better able to discover their scholastic weaknesses and correct them. A teacher at the Warner Bros. school is not permitted to handle more than ten children, and in most cases only one or two children are under instruction. In the three hours the pupils learn more than during the regular longer school day, as they are receiving what amounts to private tutoring.

In addition to the regulation courses in which the same books and assignments are used as in the California public schools, Miss Horn has discussions with her charges on such subjects as current government and economic conditions, the importance of saving money, and the necessity of keeping one's sense of values when money is rolling in.

Miss Horn encourages all her children to prepare for another career in addition to acting so that they will have something else to fall back upon if calls do not continue to come in

their precarious profession. For girls Miss Horn maintains the old-fashioned idea that the greatest career is building a successful and happy marriage.

As the present new school term begins Miss Horn has two beautiful girls, Debbie Reynolds and Alice Kelley, as her regular students. Both girls were recently signed to Warner Bros. contracts as a result of their outstanding performances in school plays. Though the girls are pleased with their new school, Debbie admits that she is a bit disappointed that she won't be cheer leader for football games as she had expected.

Among her recent pupils Miss Horn singles out Ted Donaldson as a particularly good student. "He has a wonderful ability to concentrate," she says. "He would go through a tremendously difficult scene with Alexis Smith in 'The Decision of Christopher Blake,' but a few minutes later he could become completely absorbed in an algebra problem."

Miss Horn recalls that Lana Turner, though reasonably good in her other studies, had one weakness—ancient history. During a class on the set one morning Lana admitted her complete bewilderment by the subject. An electrician on the set asked Miss Horn if she thought Lana would ever learn her history. Looking at him, and then looking back at Lana, Miss Horn then admitted out loud, "I don't think it matters very much after all, because Lana will eventually be earning a salary in four figures while I'll still be teaching school." After telling the story, Miss Horn added, "I was right that time."

The students take examinations at the Los Angeles Board of Education Offices. As misbehavior in school or failure to pass courses eliminates them from the cast of a picture, the child actors have this added incentive to study.

The teachers at the little green school house must hold California Secondary credentials and must pass the Los Angeles City Teachers' examinations. A department in the Los Angeles Board of Education assigns teachers to the studios as they are required. The salaries are paid by the studios and the teachers work on a daily basis, as the number of children

(Continued on page 47)



"Give us something new and different in the art field," is the cry of teachers everywhere, and here it is, a project that will hold the interest of every child from first grade up . . . Felt Craft!

Felt is an easily handled material that can be cut, sewed and cemented to other surfaces and will stand a good deal of abuse from small hands.

Its many possibilities for use in the classroom include study in color harmony and design, decoration by means of applique on window curtains, shades, blackboard borders, wastepaper baskets, or art projects correlated with academic subject matter such as felt pictures or posters illustrating foreign lands, historic themes, nature studies, and craft work in connection with holidays and special activities.

Attractive school and class badges can be made of felt, and the children in the lower grades will be delighted to wear red, blue and green cut-out animals or flower badges to indicate whether they are in A, B, or C class.

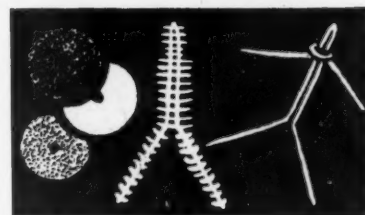
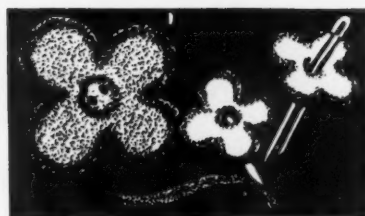
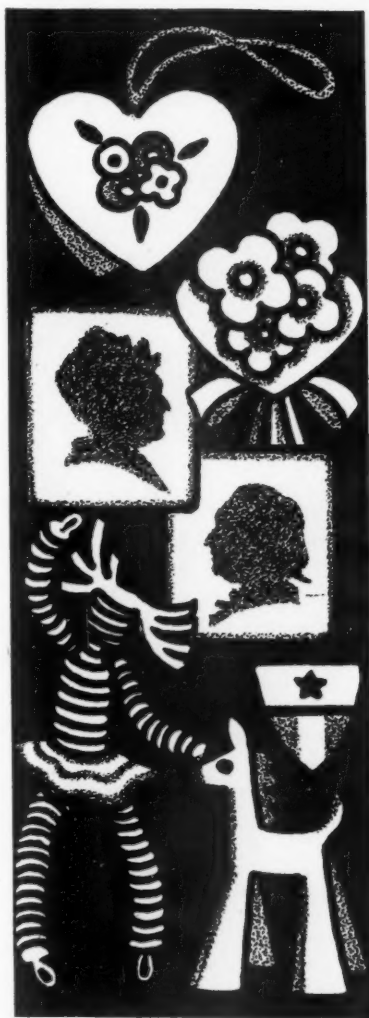
In the illustration in the center are a number of suggestions for the use of felt. The next picture shows a Tyrolean belt made of felt strips three or four inches long sewed together until the desired length is obtained. Felt is applied in contrasting colors to form the decoration.

Top right is a picture building game for the primary grades. Cut a number of small squares, triangles and other geometric shapes and let the children create animals, flowers, houses and people by simply pressing them down on a sheet of dark felt which is backed with cardboard. The small shapes will adhere temporarily to the felt sheet, but can be easily brushed or picked off to form another picture. This project can be correlated with spelling or arithmetic drills.

In the center picture you can see a needle-case for Mother, or Penwiper for Dad. It consists of two red felt hearts with three squares of flannelette or any white material fastened between them.

Next is a bouquet of felt flowers made by sticking thin hairpins or doubled wires through the petals and winding the stems thus formed with green crepe paper or ribbon. A red

# Felt craft



paper heart would make a nice background for the flowers.

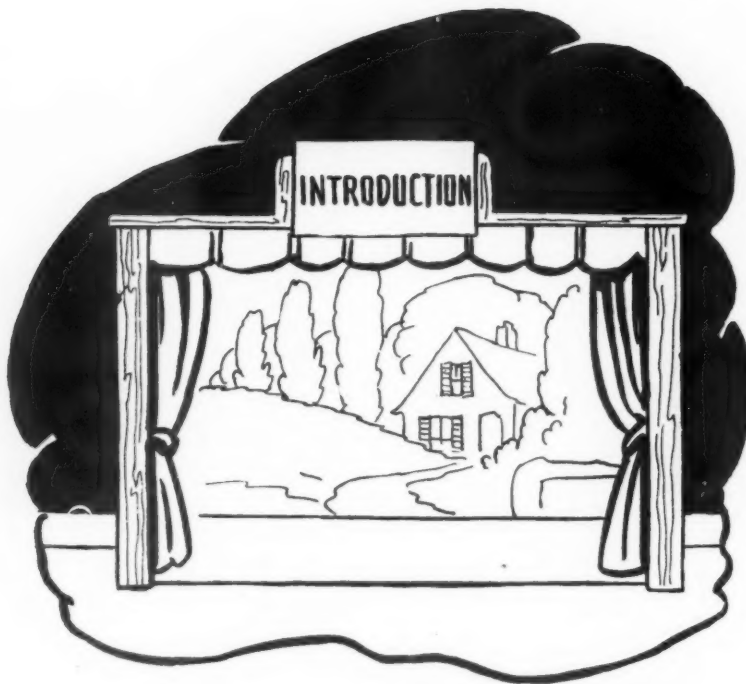
Appropriate silhouette plaques may be made of felt and framed or mounted on cardboard. The little patriotic badge is appropriate for Washington or Lincoln birthday celebrations.

In the picture below is a doll made of circles cut from the scraps of other projects. The felt circles are cut in three sizes, small for arms and legs, medium for the head, large for the body. These are strung together on wire. The wire should be twice the length of the finished doll and bent in half. Starting at the top of the head, push both ends of the wire down through the circles of felt, thus forming the head and body. Then

(Continued on page 47)

# Courtesy move

by Ruth I. Anderson



*This stage makeup may be constructed in numerous ways, depending on the material at hand and the grade.*

Since children are naturally social human beings why not give them such training as will develop their personalities into the most pleasing of the most desired of all traits to acquire. If this training is begun when a child is small much can be accomplished.

After a careful study of Courtesy Rules and actions which go to make people happy and sociable I worked out the following idea.

A large frame was made representing a stage. Suitable scenery was made for the background. Curtains were made and adjusted in front of the stage so that they might be pulled when necessary. A small board was fastened to the top of the front of the stage so that large cards designating the scene enacted could be inserted preceding the act. These signs could be quickly slipped in from the side.

An announcer introduces the program and explains the procedure. There will be ten scenes with the curtains being pulled at the close of each scene. The card naming the scene will be changed for each act.

The following scenes were then presented by the children, each group carrying out their own ideas and interpretations of the courtesy rule involved.

## **Introductions**

This included introductions of school friends, parents, and guests.

## **Table Manners**

A table was set and a host and a hostess presided with children and guests. Conduct at the table and correct eating habits were brought out very cleverly.

## **Telephone**

Courtesy in using the telephone. Demonstration of business and friendly calls.

## **Proper Conduct**

In school. On the street. At home.

## **Respect**

Parents. Older people. School. Flag. Church.

## **Courteous Sayings**

This was done by performing little acts where the expressions, thank you, please, pardon me, etc., were needed.

## **Kind Deeds**

Several little acts of kindness were given showing how children might help other people.

## Cooperation

Working together harmoniously.

## Apologies

Since everyone makes mistakes or does things for which he is sorry two children demonstrated how these mistakes may be made right.

## Cheerfulness

Several children were singing while working and showed how much more can be accomplished when a person is happy. This also showed how much pleasanter it is to be around people who are happy and cheerful.

I am sure the above plan will give your children some valuable training. Of course I do not mean that we should have courtesy rules for children to memorize and practice mechanically. Talk over with your children the things which make pleasing personalities and help individuals to get along better with their associates. The children will be able to work out their own methods and procedures and adjust themselves accordingly. However, they need directing and supervision in the matter. For after all should not we as teachers train our children to be citizens who will do their part in making this world a happier place in which to live.

## An Added Feature . . .

After staging the movie as outlined, have the children make a poster or illustration depicting one or more of the ten scenes. List the ten scenes on the blackboard and allow each child to pick their own scene to illustrate. When they have completed the pictures, place them on the wall and have each child explain his picture and hold open discussion.



by Eloise J. Jensen

Every teacher, whether in a city system, small town or rural school, is at some time confronted with the problem of children who want to "be in" *everything* and parents who want their child in *everything*.

It is wise, at the beginning of the year, to locate and record for the future the following information:

1. Those who are good singers.
2. Those who are uncertain singers (those who can't seem to get the idea of going up or down).
3. Those with rhythm (for dancing and rhythm work.)
4. Those who recite well (for readings, choral work, etc.).
5. Those with dramatic ability.

The talented few will be clamoring to be on each and every program while those without special talents are left out. Start from the beginning to train the uncertain singers. Those lacking in rhythm can be taught rhythm. They can be taught to listen, hear, and feel it through counting, clapping, tapping and drawing lines on the board, etc. In a rhythm band put them in the band but give them extra training. Teach simple folk dances to your music groups. They are interesting on programs.

In our town many organizations were always asking the children to appear on programs, or the children volunteered to be on the program. None of us wish to stifle a child's initiative or creative ability, but we must consider this: a poor perform-

# Planned programs

ance of school children reflects on the superintendent, the teacher, the leader of the organization, the parents and—to top it all off—embarrasses the child. If you also teach music in the school, your face will burn and tongues will wag if some extemporaneous song is sprung on the astonished public . . . with all concerned singing completely off key, and dissonance running riot.

At the beginning of the year, explain to the children that when they are asked to be on a program (outside of school) they will avoid embarrassment to themselves, their parents and the helpless public, if they wisely say: "I will consult my mother and my teacher to see what we have prepared for such an occasion." Thus a suitable selection of songs, readings, recitations, piano pieces, etc. can be chosen.

For children who have not had any special training, plan from the beginning to put them in some group activity such as folk dancing, a square dance, heel and toe polka, choral speaking, rhythm band, or in singing groups. Every child *must* be given a chance to perform and to be on the program. If special costumes are needed, keep in mind the children who will be unable to afford expensive costumes, and arrange accordingly.

Above all *do* the following:

1. Include all.
2. Make simplicity the keynote.
3. Plan simple costuming.

(Continued on page 43)

# Fun in arithmetic for fifth and sixth grade

Each child makes a graph of 18 squares the length of the paper, and 12 squares the width of the paper. In the margin opposite the twelve rows write the name of the four fundamental processes. (This group-

ing will appear 3 times.) The first four rows will hold common numbers; the next four, fractions; and the last four decimals.

After the class has covered the work 18 test problems are given. The

number of problems worked correctly determine the length of the dash and the squares are colored accordingly. In this way the child can see immediately, in which process further drill is necessary.



COMMON NUMBERS																		
																		ADD +
																		SUBTRACT -
																		MULTIPLY X
																		DIVIDE ÷
FRACTIONS																		
																		ADD +
																		SUBTRACT -
																		MULTIPLY X
																		DIVIDE ÷
DECIMALS																		
																		ADD +
																		SUBTRACT -
																		MULTIPLY X
																		DIVIDE ÷



## Book Club Selections

The Junior Literary Guild selections for March are:

For boys and girls 6, 7, and 8 years of age:

JONATHAN AND THE RAINBOW. By Jacob Blanck. Houghton Mifflin Co. \$2.00

For boys and girls 9, 10, and 11 years of age:

MORE FAVORITE STORIES, OLD AND NEW, FOR BOYS AND GIRLS. By Sidonie M. Gruenberg. Doubleday & Co. \$3.75

For older girls, 12 to 16 years of age:

BETTY LORING, ILLUSTRATOR. Written and Illustrated by Jessica Lyon. Julian Messner. \$2.50

For older boys, 12 to 16 years of age:

RAFF: THE STORY OF AN ENGLISH SETTER. By F. E. Rechnitzer. The John C. Winston Co. \$2.50

## Books for the Teacher

ANTHOLOGY OF CHILDREN'S LITERATURE. Compiled by Edna Johnson, Carrie E. Scott & Evelyn R. Sickels. Illustrated by N. C. Wyeth. Boston: Houghton, Mifflin. 1948. 1114 p. \$7.50

Teachers who have worn out their copy of the 1935 edition of this valuable book will be glad to know that they can now purchase a brand-new 1948 edition.

The anthology (which is really far more than an anthology) is divided into eleven sections:

Mother Goose Rhymes and Nonsense Verse

Fables

Folk Tales

Folklore That Has Inspired Good

Music

Myths

Legends and Hero Stories

Literary Fairy Tales

Old Testament Stories

Non-Fiction

Fiction

Poetry

The section called "Folklore That Has Inspired Good Music" is new in this edition, as is also the section on "South American folklore." The "Nature" and "Biography" sections of the earlier edition have been replaced by a more comprehensive "Non-Fiction" section. Among the new material which has been added is: James Thurber's "Many Moons," A. A. Milne's "The Three Foxes," and Rud-

yard Kipling's "How the Camel Got Its Hump."

The first part of the book gives material for children's reading and has as its aim: "(1) to help teachers, librarians, and parents to know how to choose good books for children; (2) to give as many models as possible as supplementary material for manuals on children's literature and as "touchstones" in judging other books; also to supply the actual reading matter that will interest boys and girls at different ages; (3) to furnish at the end of each section a selected bibliography briefly annotated."

The second part of the book will prove especially helpful to teachers, for it gives background material on the history of children's literature, some juvenile fiction which is of historical interest, information about illustrators of children's books and some of the actual illustrations, the Newberry and Caldecott Awards, a graded reading list (34 pages), biographical notes, a pronouncing glossary, and a comprehensive index.

TEACHING THROUGH THE ELEMENTARY SCHOOL LIBRARY. By Margaret Kessler Walraven and Alfred L. Hall-Quest. New York: The H. W. Wilson Company. 1948. 183 pages. \$3.00

This volume is addressed to the classroom teacher and has as its aim "to help her teach with books and varied materials and to guide her pupils in a satisfying use of the library and its collections."

## book shelf

The chapter headings are:

Comprehensive Reading Guidance  
Stimulating Reading

Selecting Books for Children to Grow On: Recreational and Supplementary Reading

Selecting Books for Children to Grow On: Reference Collection

Magazines for Boys and Girls

Short Cuts for Finding and Keeping Teaching Materials—Lists and Aids

The Card Catalog as a Short Cut for Finding Material

Library Information Tests

Teaching Care and Ownership of Books

Audio-Visual Aids to Teaching

Principles of Teaching Through the Library

A bibliography accompanies each chapter.

Appendices include a list of "Books Every Library Should Have" and "Aids for the Teacher-Librarian."

Teachers will find here practical helps for varying their teaching procedures, providing for individual differences, and enriching the curriculum. We especially liked the section devoted to teaching the use of the dictionary, and there is no teacher who will not profit by reading the chapter on "Teaching Care and Ownership of Books." Did YOU know that the holes hacked out of library copies of encyclopedias and magazines are a direct result of our demanding illustrated notebooks, units, and projects from our pupils?

(Continued on page 48)

# On acquiring an education

"Let's prepare

our children

for life,"

says

S. W. Steinson

Traditionally, teachers tend to lay too much emphasis upon the acquisition of facts. Facts are important as a basis upon which to build, in solving problems, in formulating opinions, and in making judgments. As an end in themselves they are of little value. Unfortunately, many final examinations are successfully passed by the mere routine of mechanical memory work.

It is almost a pathetic sight to witness the majority of pupils prepare for their final examinations. They feel (how else could they feel?) that to achieve excellence in any subject they must, insofar as they are able, be ready to recall all the factual information with which they have been bombarded during the year, on some one particular day of the year. Everyone knows that most of these facts will soon be forgotten. If the emphasis is upon facts, and the facts are forgotten, wherein lies the gain? The result, for the most part, is a vacuum.

As a matter of fact, children probably receive permanent injury through over-development of their memories. We are trying to make

"quiz kids" of them all. Actually, in order to preserve mental sanity and balance, the majority of facts should be promptly forgotten as soon as we have used them for our immediate purposes. The educated person does not try to become a walking encyclopedia. He knows that the facts are well preserved in the books on the shelf, and busies himself with more important things. The one who tries to store in his mind hundreds of insignificant details loses out when it comes to developing reasoning power. Once having used these details in the solution of problems of one type or another, we know where to find this material if we need to use it again.

In the course of acquiring an education, in or out of school, the student comes in contact with certain facts which require almost constant use, and these eventually become a part of his permanent equipment. Except for examination purposes there is no point in trying to remember those which he requires less frequently. They are taken care of by his helpers, the books which should at all times be available to the student, even during final examinations. In the years subsequent to his school life, is there much likelihood that his future employer will refuse to allow him to use a text to check up on some important detail relative to the problem in hand? The acquiring of an education (which does not consist of memorizing factual material) should be made as natural in school as out of school.

There is a certain type of pupil who develops the art of passing final examinations without much regard for the educational value of the course involved. There are others, just as clever, who rebel at the thought of such a useless procedure. The resulting distribution of scores need have no relation to the actual education received. Instead, the scores probably measure some characteristic entirely different from that which was originally intended. If tests are given at all, they should be given without warning in order to make them a part of the educative process. In this way we meet the pupil as he is, the condition to which he will naturally revert in a few days or weeks after "cramming" for a previously announced examination.

If the foregoing observations are

correct, we feel that, temporarily at least, the skids would be completely knocked from under our feet. If we do not proceed to prepare children for final examinations, what can we do? The answer is simple. We can begin to concentrate upon the real objectives of education—something we could never do with examinations looming continually in the background. It will require continued persistence to get away from a system which has permeated our lives since childhood. However, the art of teaching will never come into its own until the familiar final examination passes into the limbo of forgotten things.

What a relief it would be if we could start out the school year with the thought: No more examinations to think about! Teachers who are tradition-bound would probably oppose such a change on the grounds that it would lead to poor teaching. It is more likely that, in time, teaching would improve tremendously. At present the final examination covers a multitude of sins. It is very easy to conceal a superficial teaching effort by applying a heavy coat of examination veneer at the term's end. On the other hand, if there were no term examinations, there would be an immediate attempt to place some other objective in its place. Many of us would begin by considering carefully the preamble to our course of studies, which we have not had time to consider in the past. It is possible that a few teachers would do nothing under these circumstances. Such teachers probably did nothing before—but the final examination saved them.

Let us briefly consider some of the educational activities which could be carried on in a school where proper emphasis could be placed upon definite objectives other than fact-learning.

First, we might organize the school population as a miniature society. This procedure would break down many barriers which exist within our schools at present, but that would be all to the good. Segregating children in schoolrooms is at best an artificial situation because the children are actually taken out of their natural environment. The best we can do, therefore, is to create within the school a type of environment which will prepare children as well as possible to take part in real life situations. This

# GREETINGS



# MARCH 17

It's fun to wear something green on St. Patrick's Day! It is fun to *make* something green, too! So here is a greeting card or party favor for March 17!

Have the children ask their mothers for some green scraps of gingham from her piece-bag. In this card both a green-and-white-checked cotton and plain green were used.

The four patterns necessary are: hat, coat, shamrock, and trousers. After you have traced this picture, cut it up. Then on any available green scraps, trace around and cut out the four pieces to be applied on, for that popular "built-up" effect.

Cut the gingham or cotton with sharp scissors, and try not to fray the edges. Outline the face, hand, and foot with ink, and fill in with a light orange crayon or watercolor. Outline letters with ink, too, then with green. Make the edges of the card and the small shamrocks green.

You have an amusing design, now just particularly for the Day!

## Green gingham greeting

A card or  
party favor  
for March 17  
by

Agnes Choate Wonson

can be done successfully in innumerable ways if the teacher recognizes the need, and is endowed with a reasonably good imagination. The very thought of embarking on such a procedure may seem formidable, but what can we expect with no practice? Real concentration upon such a possibility may bring striking results.

Secondly, we should attempt to make our school organization as democratic as possible. The great majority of our schools can be described as patches of tiny dictatorships dotted all over the prairie, although there is a bit of democratic frosting thrown in here and there. Many of us can write high-sounding sentiments about the democratic way of life, but often these sentiments have little relation to what we do in the classroom. If we are preparing pupils to take their places in a democratic society, it would be a splendid idea to try to show them what a democratic organization is like. The objective to aim at would be as much pupil-control of the school organization as possible. As teachers, many of us would be found wanting in this

respect, so that a searching analysis of the whole problem would be a step in the right direction.

Our school organization would give us many opportunities to develop good habits on the part of children—habits which have been tried throughout the centuries, and found good by the race. A good education in habit-formation, in health for example, does not consist of being able to enumerate desirable health habits on a piece of paper; it depends, rather, upon the extent to which these habits are actually practiced by the pupils. When the "memory" system begins to function in high gear there is frequently little relation between theoretical knowledge and practice.

We could develop skills with a view to teaching boys and girls to approach their problems in a scientific manner. They should know how to look for what they need, and be able to evaluate critically what they read and hear. Initiative and resourcefulness could be developed in this manner. By the time most children pass their elementary grades their initiative has been deadened to an appre-

ciable extent and then the secondary system proceeds to kill it completely. Instead of developing qualities of leadership, we are educating our children as if they were to step into a totalitarian state. We are thus confronted with a strange phenomenon: high school graduates, who, on the one hand, are a fine looking group, possess high I.Q.'s and great potentialities, but on the other hand, who possess a smattering of unrelated factual knowledge, and little education.

What would be more effective to develop proper social attitudes than a miniature society functioning in democratic fashion? Here we find children from all parts of a community living together, under crowded conditions, for many hours each day. What an opportunity to impress upon the children the necessity of good manners, taking turns, working cooperatively, and showing kindness and consideration to others!

Finally, we could do much towards developing fine appreciations, on the part of boys and girls, of the wonders  
(Continued on page 43)

# How the second grade wrote "The little surprise"

by Anna Dunser.

This article tells what brought about the writing of the play which appeared in the February issue.

The second-grade children of Miss Jourdan's room were not unacquainted with tempera paint (sometimes known as show card colors or poster paint). They had painted large pictures of the things that they read, heard, or thought about throughout the first half of the term. They used newsprint in the 18"x24" size. They knew the manner of handling the paint and brushes so well that it was not an extra chore for the teacher but a joy to see the colorful pictures take form. Each of the many jars contained a different color, which the teacher achieved by pouring a little bit of this and a little bit of that into a jar to a depth of about one inch. By having only a small amount in each jar there was little danger of wasting paint if a jar were inadvertently knocked over, and it wasn't much trouble for a child to clean it up with a wet rag. The paint was thinned with water so that it would go farther and be less likely to crack on the picture.

The children could get the jars from a low cupboard and replace them when no longer needed. The children placed their big papers on the floor around the edge of the room. Fortunately there was enough clear floor space. They placed one brush in each jar.

If one child wanted to begin his picture by using red, he carried the jar and brush to his paper, and when that part of the picture was finished he replaced the red (with brush still in it) and selected the next color.

The other children painted at the same time, following the same procedure. In that way there was no washing of brushes during the painting period.

Usually the pictures were very individual and were not related directly to those that had been painted before.

One winter day the paintings were finished and were tacked to the wall just above the blackboard. Many of them had to do with farm animals and farm work, as the young artists had been reading about the farm. The paintings were duly admired and discussed, then forgotten while the children did other kinds of work.

The next morning when the teacher unlocked her door and stepped inside her room she ran her eye over the collection of pictures and felt that—quite accidentally—they seemed to tell a story.

When the children were assembled she spoke to them of the possibility of a story to go with their pictures. They were quick to respond, and their fancies took strange flights. The children dictated to the teacher. When a very good suggestion was made, Miss Jourdan called their attention to it and they agreed that was a good sentence to go into their story. It was then written on the blackboard. Gradually they began to see a continuous story and went on from there.

Just as in any story writing, the first draft was quite unlike the final story, for as they went back to their

story each day, there would be new suggestions that would make other happenings impossible. They selected and rejected, day after day. It was not long before the story had gone far beyond the paintings already made. Then the pupils began to paint pictures for the events that were not yet illustrated. Some of the children, too, were not entirely satisfied with their former pictures and so they made new ones.

The painting of new pictures gave more inspiration for the story. The first idea was to make the story about a visit to a farm. They invented the characters and used names of children in the room. Immediately they decided that the story should include a return visit by the farm children to their city cousins. The paintings were then made for that part of the story.

Miss Jourdan began to feel hemmed in with pictures and story. The papers stacked up. The story grew as though it would go on forever. She finally convinced them that a story must have an end as well as a beginning.

The visit to the farm was so long that they decided to leave the visit to the city for another story at some other time. At first they called the story, "A Visit to the Farm." But they already had read many stories in their books about visits to the farm and they wanted a new title. When the idea of baby pigs and baby lambs came into the stories, it became so popular that there were all kinds of babies to see on the farm. The or-



slaughter of babies threatened to include baby bees and baby cherries.

Well, if the story had to have an ending they would concentrate on a good ending. The suggestions were so many that they had to be written on the blackboard so the children could make a choice. Miss Jourdan's pupils felt sorry for the little cousins who had to go back home away from the farm and wanted to give them something pleasant to find upon their return home. In view of the general trend of the story, it is not surprising that some child hit upon the idea of "Little Surprise" and it was voted the best ending. In a flash they saw here the title for their story, too.

The completed story was much longer than it appears in this magazine for it had to be cut—and how that hurt—and cut some more to make it an acceptable length for a magazine story.

There were many more valuable results of this project than appear on the surface. It was, of course, a coordination of writing and painting. As there are no two subjects in our curriculum which are so much alike in thought process as writing and painting, each new picture motivated more of the story. And each added sentence of the story motivated more pictures.

In painting a picture or writing a story, one must have an idea for a beginning. It becomes a thought and requires expression. If the thought or visual impression is not clear, more observation or learning (information) is necessary. If the thinking is confused, the picture or story will be confused. But the attempt at expression helps to clarify any impression.

A child may memorize things that he forgets the next day because he has no use for them. Or he may have a verbal knowledge of the subject matter which can never do him any good because he cannot understand it. He must do something with the things he learns or they never become really his own.

In this project the children "did something" with what they had learned. They gained skill in organizing their thoughts, their words, their lines, and their colors. And they put their work into a visible form which they themselves were able to evaluate.

# Shamrocks and Irish children

by

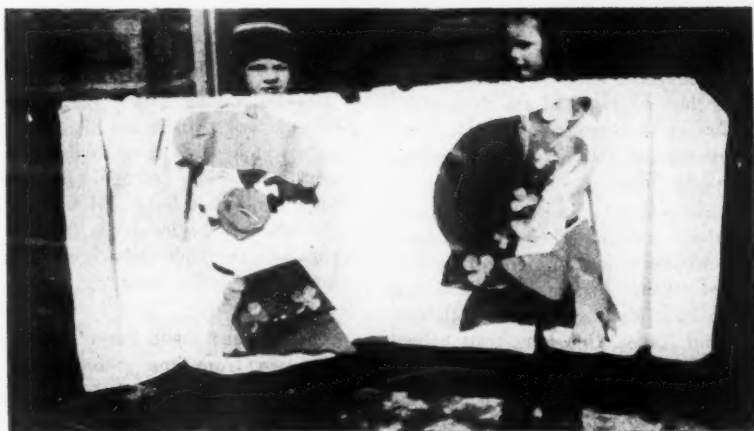
Yvonne Altmann

Oshkosh, Wisconsin

March is the month when we think of green, not only because spring is on the way but because it is the favorite color of Irish people. Use that color and the Irish theme to make the March curtain decorations.

The simplest decorations would be to cut shamrocks out of green paper. Pin them on the curtains. You might want to make the heads and shoulders of some Irish children. Look at the photograph to help you make the children. The little girl has red hair, blue eyes, red lips, red bow and lining of hat, and also red where color shows through on the hat and shoulders of the little girl. The hat is dark green trimmed with lighter colored green shamrocks. The boy has red hair, blue eyes, red lips, green cap and tie, and green shamrocks on his red collar. Both children have faces made out of manila paper, with cheeks made out of red and pink construction paper. Paste the parts together for the boy and girl and pin

in place. You might just want to make one boy and girl and have the rest of your curtains decorated with shamrocks.



# Progress

by

Helen M. Waltermire

## Progress in Road Building

Why do we consider roads necessary? That question, presented to a class will evoke a very interesting discussion. A teacher may point out that, when camel caravans were the only means of transportation across the trackless deserts, flourishing cities had developed. And, while it is impossible to transverse a forest in a wheeled vehicle when there is no road, it is not impossible to move a cart or a carriage over the plains even when roads do not exist.

But when we consider the departments of government and warfare, we realize that roads are absolutely necessary. Probably the Romans were the greatest builders of all times. They used their roads to bind their great empire together. Soldiers, supplies, and officials could pass quickly from one place to another by means of the fine Roman roads.

Some of the finest roads in the world are the long roads that cross the great land of China. Many of these highways, also, are very, very old.

The true trail blazers of the American continent were the buffalo. Each year they migrated by the thousands, following beaten paths which were worn smooth by the herds traveling in single file.

Indians used these paths in their overland travels. The earliest hunters, trappers, and traders often followed them. When the railroads were built they sometimes followed the old trails. One long trail called the "Vincennes Trail" ran almost parallel to the route of one of our great modern railroads.

In America, because of the large number of motor vehicles, roads must serve a great many purposes. In cities we need beautiful streets which are wide and well paved. We need durable, strong roads over which motor trucks laden with all sorts of produce may safely pass. Some roads are employed mainly by the trucks and wagons of our rural population; these do not need to be so wide or so strong, but they must be smooth and they must be usable in all sorts of weather. Highways, especially in summer, are crowded with Americans traveling from one distant part of the country to another. Because of this, there must be roads with few intersections, straight roads or roads with well-banked curves.

There are many types of roads used in the United States. These roads serve the purposes outlined above. Some roads are surfaced with gravel and then oiled; some macadam roads are still in use; brick surfaced roads are to be found in many parts of the country; and concrete or cement roads are now being used for main highways.

Besides having useful roads, well built and safe, Americans like to have roads which take them through the beautiful sections of our country. Along America's long and beautiful coast line are highways to meet the needs of a people who love their country and who want to know it better.

The Indians made many trails of their own from one village to another or as "portage paths" from one navigable stream to another. One

of the most noted portage paths in America was that connecting the headwaters of the Chicago and the Illinois Rivers.

In the early days, travel by water was always preferred to overland travel. The first roads were almost impossible to use in certain seasons of the year. Subsequently, the idea developed of building plank roads or corduroy roads between certain important points and this type of road was found useful for many years.

In 1780 George Washington projected the first national highway. This was the Cumberland Road extending, in 1819, as far west as Vandalia, Illinois. It made possible the disposal of public lands in the West and immeasurably aided in the development of our country.

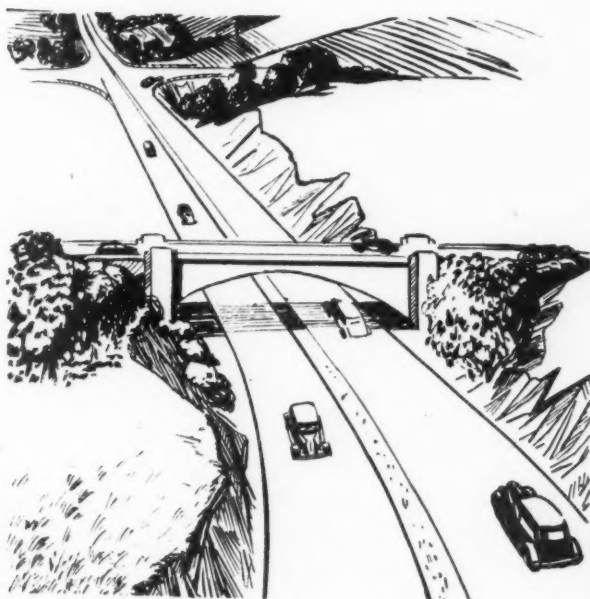
John McAdam, a Scotsman, perfected the process by which many roads are now built. The type of road is called "macadam" in honor of him. These roads are built in many sections of the country where the expense of cement highways makes them impractical.

Today our engineers are planning highways hundreds of miles long and fifty feet wide to care for the traffic of the future.

## Progress in Building of Railroads

At first man walked or ran from place to place, but, being in a hurry, he soon discovered that animals could carry him more rapidly. After many, many years, the wheel was invented and crude carts were made. Beautiful carriages and coaches, built

(Continued on page 28)



The story of the progress which has been made in road building is a very wonderful one. When the only roads in America were the trails of the Indians, in Europe and in Asia there were mighty roads built by the Romans and the Chinese.

Make a notebook containing all the information you can gather about roads. Be sure to have stories about the Roman roads as well as pictures of them.

Show how roads developed in the United States: animal trail, Indian trail and saddle path, wagon trail, dirt roads, gravel road, and finally the modern cement highway.

A picture such as the one shown above will make an excellent cover design for your notebook. If you stress the older roads in your notebook, make lettering which suggests something old-fashioned; if you tell a great deal about new types of roads, letter your title in the modern manner.



# A railroad diorama

A study of progress in railroads will be a study in the development of America. To aid in this study, we have designed this project of dioramas.

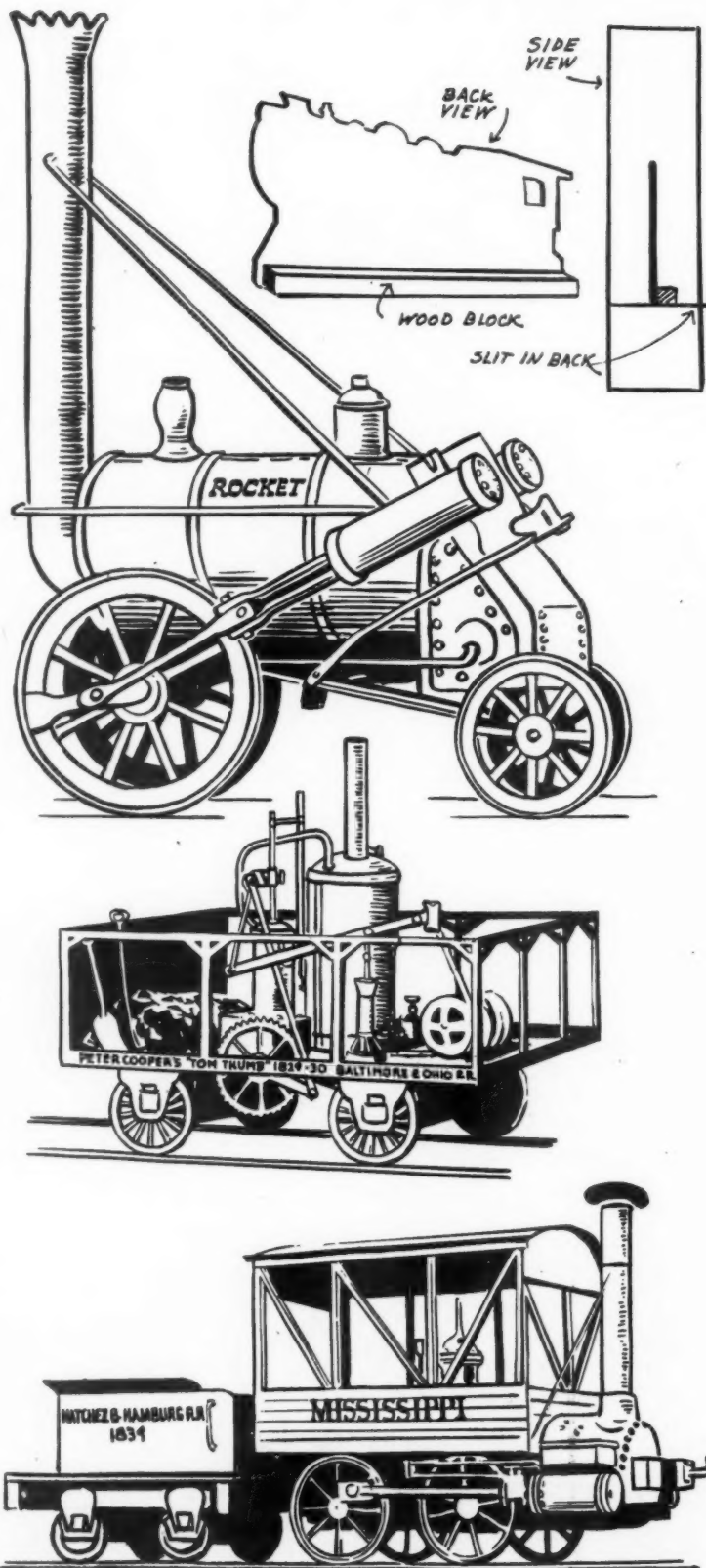
First of all, each boy and girl will make an individual diorama. He may choose any type of train. Look at the different trains shown on these pages. We have illustrated trains from the first locomotive to the modern streamliner.

To make the diorama, he will take two pieces of cardboard of the same size. On one piece he will mark off an inner rectangle and cut along the top and the two sides. The bottom will be bent so that the piece of cardboard will form the bottom of the diorama platform. The second piece of cardboard should be slit so that the bottom can fit into it and be held secure. If desired, a third piece of cardboard may be inserted  $\frac{1}{2}$  inch from the top of the frame on the inside of it thus providing a roof.

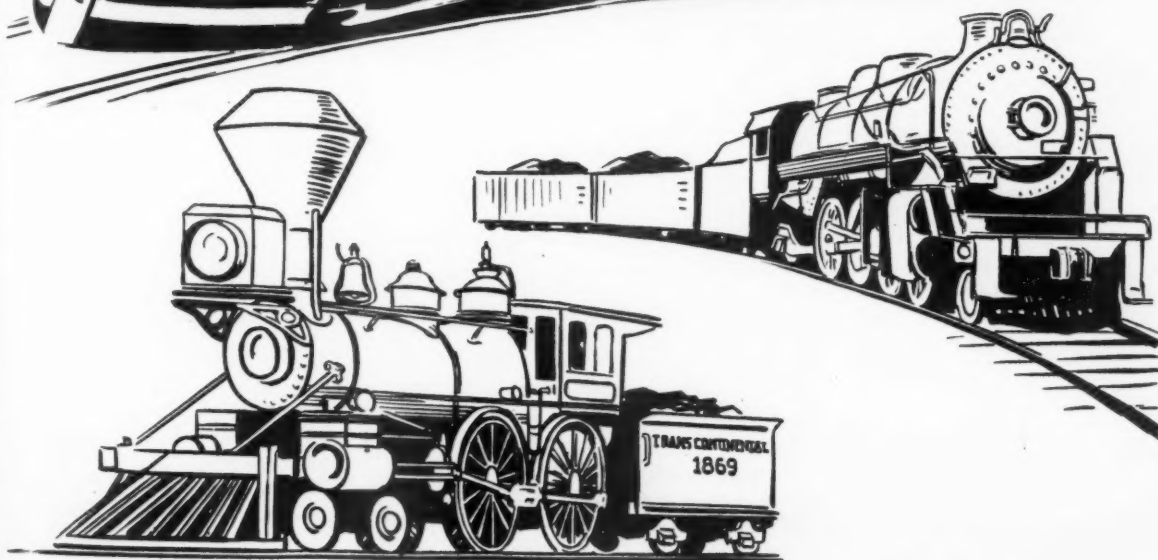
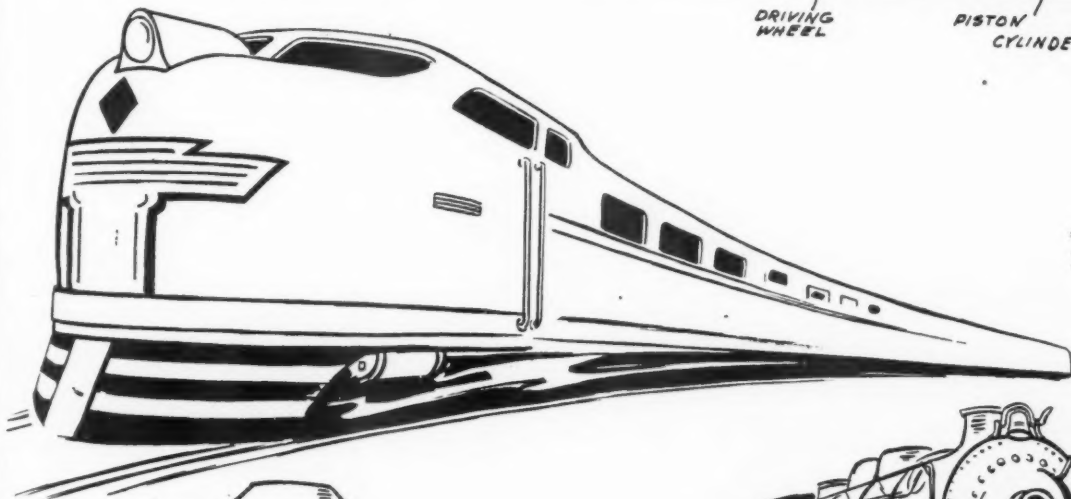
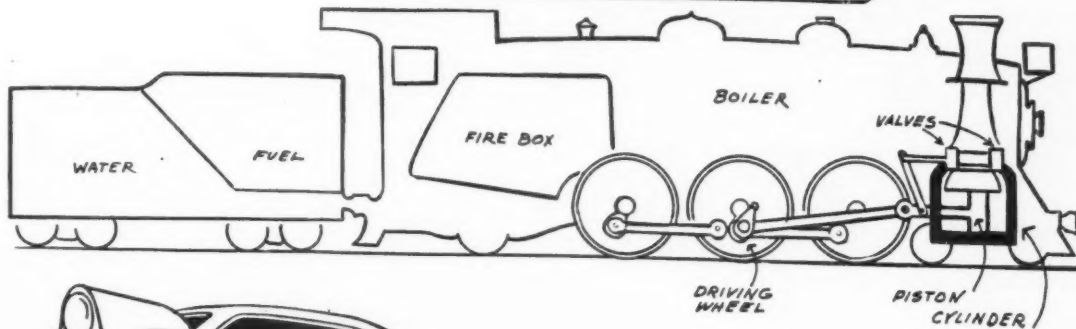
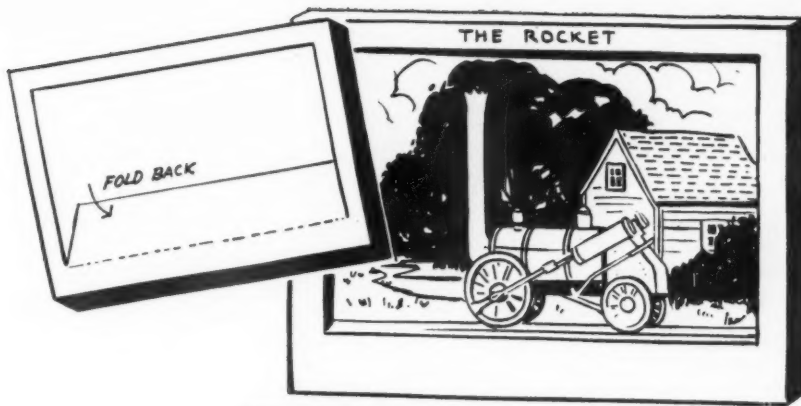
Before putting the back and front pieces of the diorama background together, it will be well to sketch and paint a design on the back section to provide a suitable atmosphere for the train model. If a modern streamliner is the chosen train, the background may be a city with skyscrapers and airplanes. If a steam engine of the type used in the Civil War days is used, the background might be Union and Confederate camps. The earliest type of engine will need a background showing, perhaps, the Erie Canal which was so important in the early days.

After the background has been completed, sketch and color the chosen train, mount it, and attach a small block of wood to the back of the base. This will permit the train model to stand firmly on the floor of the structure.

Decorate the sides of the diorama with suitable designs and letter "Progress in Railroads" across the top. The entire class may have an exhibit of the dioramas made by each pupil.







to carry passengers, came centuries later.

These modes of travel were both uncomfortable and inconvenient. Horses and other animals tired and had to be used in relays for long trips. People traveled little in those days and men knew only the little world around their doors.

Finally, James Watt, a clever Scotsman, improved the steam engine until people began to ask if it would not move a carriage. Many men attempted to make these first steam engines practical for moving vehicles.

At last, in 1814, George Stephenson built the first locomotive which ran on rails. The first railroad was opened in 1825. This train had twenty-two wagons filled with passengers and twelve loaded with coal and flour. The first nine-mile trip was made in sixty-five minutes.

At that time many people still did not believe that railroads would ever prove a good solution to the problem of rapid, comfortable land transportation. They certainly were not comfortable: passengers were jolted and bounced and sometimes even injured when the iron bands of the rails curled and came up through the floor of the coach. The trains were not very clean because of the large quantities of soot which came into the coaches. The passengers even had to put out fires started by sparks from the wood-burning locomotives.

One doubting Thomas said, "Railroads will set the whole world gadding. Twenty miles an hour—whew! No apprentice boy will stay at his work. It will encourage flightiness of intellect. Barrels of pork, flour, and coal used to slow travel will be whisked about like comets. Beasts of burden are more according to the Scriptures, anyway. None of your hoppity-skip and jump whimsies for me!"

In America, Peter Cooper built a little engine which he called the "Tom Thumb." There was a race staged between a big gray horse and this little engine. The horse won! However, the "Tom Thumb" was the first American locomotive to haul passengers.

For one hundred years these locomotives have been improved. Accommodations for passengers have also been perfected. The railroads haul

huge quantities of freight and many thousands of passengers each year.

Not so long ago it was discovered that the Diesel-powered electric locomotives were much better than the steam engines. Accordingly many of the modern "streamlined" trains are powered by Diesel motors. These motors can haul a train across the country, ordinarily, at a speed of over 80 miles an hour. Sometimes they travel more than 100 miles an hour!

Probably no one factor had such a far-reaching effect in bringing America into the great, unified nation that it is than the railroads. They were not an unmixed blessing, however, for because of them battles with Indians were fought and many people lost their lives in the construction of the railroads.

Perhaps boys and girls will be interested, and surely they will have a better basis for an understanding of the railroad, if a bit of the detail of the principles upon which locomotives operate are given. Because these principles are simple and can easily be demonstrated, they make excellent material for a science class in correlation with the study of progress in the railroads.

Long before it was considered possible to transport things by means of the steam engine, this machine was employed to do various industrial tasks. Steam from a tank of water, heated usually by a wood fire in the early days, is forced into a chamber or cylinder. This cylinder also contains a piston, a flat piece of metal with a piston rod connected to it. The piston rod is attached to a connecting rod outside the cylinder. Now when the steam is let into the cylinder it pushes the piston up. This forces the connecting rod to move and, since the connecting rod "connects" with a belt or a pump, that object can be made to move. The steam is again let into the cylinder, it pushes the piston and the connecting rod, and continues to do so at a great speed.

That is the principle of the steam engine.

For many years there was a theory that such an engine could be connected to wheels so that it could move over land. When George Stephenson first made his locomotive, he made

some important changes. He invented the smokestack whereby the steam could escape; and he made the boiler, instead of being one large tank in which water took a long time to become hot enough to make steam, into long tubes so that the water will heat fast and produce greater quantities of steam. Once these basic necessities were incorporated in the steam engine, the groundwork had been laid for successful railroad locomotives.

But the first trains, especially in America, were tiny, crude things. They traveled slowly. But they were essentially the same as our modern steam trains. Of course, electric and Diesel-powered trains operate on different principles.

Trains carry passengers all over our United States but that is not their most important function. Each year they carry millions of tons of freight. Products which never could be used and enjoyed by many people because of the great distances between places where they were obtained and the markets are now available to everyone.

Were it not for the railroads, people in New York would never be able to enjoy the delicious oranges and other citrus fruit grown in California, Texas, and Florida. People in the Middle West would have to heat their homes with wood or some other fuel instead of coal, if the railroads did not bring that commodity from the coal fields of the Appalachian Mountains.

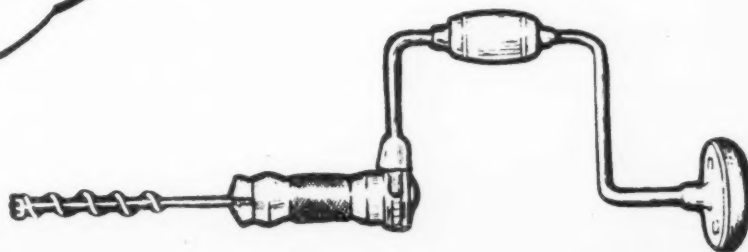
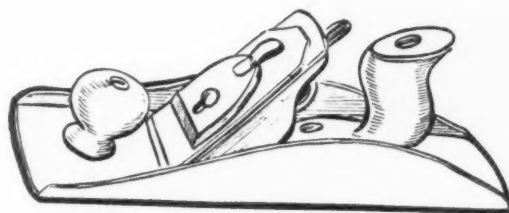
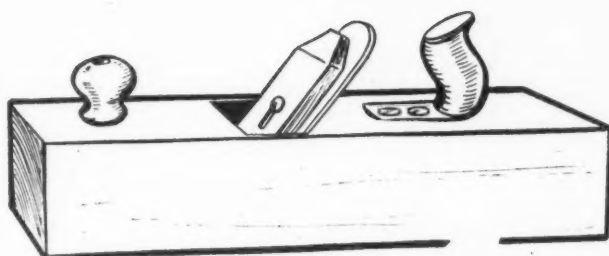
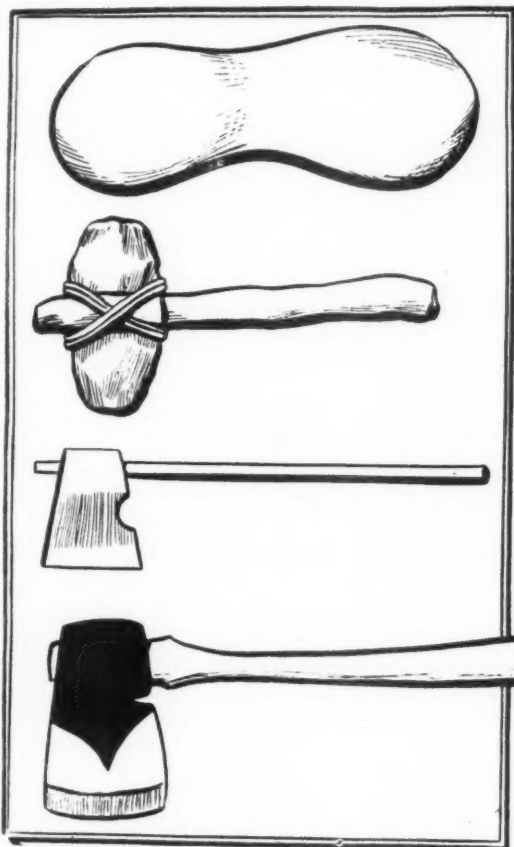
### Progress in Tool Making

Probably the greatest inventor of all was the one who held a piece of sharp rock in his hand and first conceived the idea of using it for a fist hatchet. Even the savage felt the need of tools and after the discovery of flint we find the first crude hammers, axes, chisels, scrapers, drills, and even saws being invented.

Stone tools improved slowly but with the coming of the Bronze Age we know that men created the first really fine tools with which to work. In early Egypt, Crete and Greece the level, square, compass, file, saw, hammer, punch, and drill were used by boat builders, furniture makers, and carpenters.

The tools of the Iron Age were so perfected that many of them closely

(Continued on page 47)



# It's fun to finger-paint

Finger-painting  
has come  
of age.  
Pupils of any  
and all  
grades  
should try it.

There was a time when only the youngest children had the fun of smearing bright gobs of finger-paint on huge, shiny sheets of paper. We don't know exactly how the whole thing happened—we suspect that the older children and adults just couldn't resist it—but anyway the infants have now lost exclusive rights, and you are now apt to see a person of any age wallowing in finger-paint up to the elbows.

Probably because finger-paint is such a simple, primitive, and direct medium of expression, its use has therapeutic as well as artistic and recreational value. It is used in occupational therapy, psycho-analysis, guidance, sight-saving, and in other branches of work for the physically and mentally handicapped.

Because of the unusual effects and the illusion of depth and distance which can be obtained by finger-painting, it is being used more and more extensively in craft work. Trays, book ends, wastebaskets, telephone screens, knitting boxes, desk sets, blotter covers, scrap books, portfolios, and numerous other things may be finger-painted.

A coating of white spar varnish or clear shellac will make the decorations and drawings permanent and washable.

One of the most satisfying things about finger-painting, however, is its complete lack of permanence during the time that work is in progress. If the artist does not like the effect, one sweep of a damp cloth over the paper will give him a fresh start. The paint does not stain the skin; clear water will wash it off. Dried finger-paint often may be removed from wool clothing by brushing. However, it is advisable to soak cotton clothing in clear water before putting it in warm soapsuds.

Finger-paint is a plastic paint of creamy consistency which usually comes in six colors: red, yellow, green, blue, brown, and black. Colors may be blended by adding one on top of the other. Your paint should be kept covered and in a place which is cool but not cold, as freezing destroys the working properties of the paint. A finger-paint powder is also obtainable, into which water must be stirred in order to prepare it for use.

In addition to your finger-paint, you will need a smooth, washable table or large board; paint rags; a small can or pan of some kind in which to wet hands; a bucket for carrying water, washing, and cleaning; cardboards or newspapers on which to dry paintings; spatulas or spoons for taking the paint from the jars; if possible, a flat pan longer than sixteen inches, in which to wet papers.

For finger-painting a special kind of paper is used—glazed on one side, dull on the other. The preferred size is 16"x22", which is large enough to allow for free movements of hands and arms.

Ask your pupils to write their names, the date, and any other pertinent information in lead pencil on the unglazed side of the paper before wetting it. The glazed side of the paper is used for the painting.

Wet the paper in a large, flat pan or in the sink, pulling it out of the pan over the edge in order to smooth and drain it. If a large, flat pan is not obtainable, the paper may be wetted on both sides by rubbing a clean, very wet paint rag over the surface of the paper as it lies flat on the table, which has also been wetted with the rag.

After the paper is wet, place it on the table with the glazed surface up. Smooth out the wrinkles and air-bubbles gently with one hand. With the other hand lift the edge or corners of the paper in order to let the air escape.

Finger-painting is done in a standing position to encourage freedom of muscular movement and rhythm.

Using the spatulas, place a daub of paint (about a teaspoonful) of the desired color in the center of the wet paper. With the whole hand, using circular movements, rub the paint smooth and cover the paper. Run over the edges of the paper. If the paint feels too dry, sprinkle a few drops of water on it. Keep a small pan or can of water handy for this purpose. The paint must be kept wet even after it has been smoothed out, as wet paint gives better textures and contrasts.

In making the picture, start at the top and work downward. First paint the background and far-away things, then the foreground.



## A Blowy Day

James Steel Smith

The wind has a snip—  
and a snap;  
the wind has a rip, whip,  
and rap—  
a howl  
and a growl,  
a pout  
and a snout—  
and a whirl I'd rather do without.

## The Wind

Leona Morlatt Teeters

The wind seems like a broom to me,  
Which sweeps the town so clean,  
It whisks the leaves off all the lawns  
And leaves them fresh and green;  
It sweeps the dust from off the roofs  
And papers from the street;  
And with the rain it scrubs and scrubs  
And leaves it clean and neat.

## Calling All Bugs

Dorothy Dill Mason

I think I'll plant a garden  
For all the little bugs.  
I'll have a string bean for the aphids  
And a lima for the slugs.

There'll be cabbage for the cutworms  
And a big cucumber plant.  
And I'll even think of something  
That will please the active ant.

It will be a lovely garden  
That they can call their own,  
And I hope they'll be so grateful  
That they'll leave *mine* alone!

## Dirt

Ila L. Funderburgh

Dirt seems to be a very fine thing  
For flowers and grass and trees;  
I wonder why it's so very bad  
When it's on a small boy's knees.

## poetry

Bean and tomato plants happily  
thrive  
With dirt packed around their toes;  
Why is it bad for the toes of a boy?  
Nobody tells, if he knows.

So many fine things thrive in dirt,  
I wish I might try and see  
If I would grow handsome and good  
as gold  
If the dirt were just left on me!

Various parts of the hand and arm produce different effects. Upward strokes of the fleshy part of the palm and the little finger produce forms resembling foliage. The fine lines of grass may be made with the finger nails. The thumb can be used for flowers and their stems. Try patting the paint with various parts of the hand and arm; use the entire hand with the wavy motion; draw wriggling lines. A smooth background may be obtained by using the forearms. One of the fascinations of this medium is the joy of discovering new ways of creating effects.

Let your pupils choose their own colors; don't assign a subject. The act of finger-painting itself should serve as a stimulus to the imagination. For this reason and because finger-painting is decorative rather than pictorial it is better not to start with a preconceived pictorial image.

By adding one color on top of another, colors may be blended while the painting is wet. In order to obtain pure color it is necessary to wipe away the background with a paint rag or the fingers. It is suggested that only one color be used until the

technique becomes familiar.

Do not leave the finished painting on the table to dry. Lift it up by two corners and place it on a piece of newspaper or a rough cardboard. The drying will take about an hour.

While the papers are drying, the table and hands may be washed in preparation for another picture or for the next class. Spatulas and paint cloths should also be washed, and the jars of paint should be covered and put away.

When the papers are dry, they may be pressed on the wrong side with a hot iron. Several paintings may be piled up and pressed at the same time.

For craft work, finger-paint may be applied to cardboard or beaver-board and to any soft, light-colored wood. Thin cardboard should be wet on both sides, just like the glazed paper. In painting on wood, be sure to work the paint in smoothly. Also remember that the wood, unlike the glazed paper, absorbs the paint as it is worked. In order to get pure color, therefore, the paint should not be worked over too often. Good effects may be obtained in many kinds of craft work by pasting a finger-painted

picture to the wood or cardboard surface instead of working directly on the material.

When poster announcements must be produced quickly and easily, finger-paint may be used. Your finger-painted posters will undoubtedly be striking productions which will attract more than the ordinary amount of attention.

For the backdrops of marionette shows you can use finger-paint upon window shades, with or without rollers. When other sets are needed, the paint can be washed off. The sides and wings may be made of beaver-board to which finger-paintings on the regular glazed paper are pasted.

As you can see, the possibilities for the use of finger-paint are limited only by the materials available and the extent of the imagination of you and your pupils.

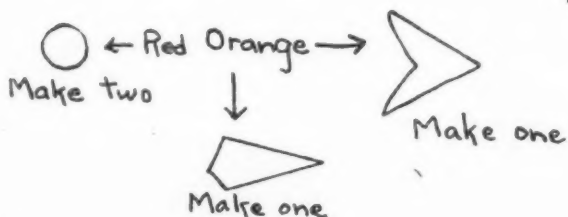
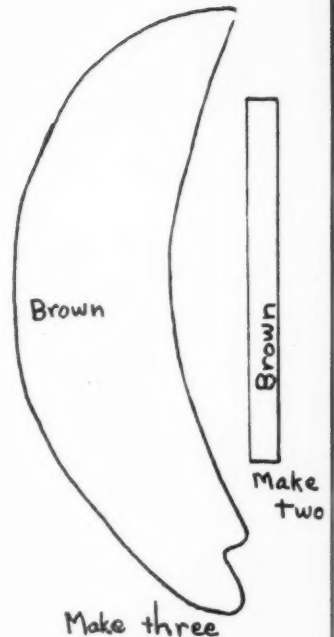
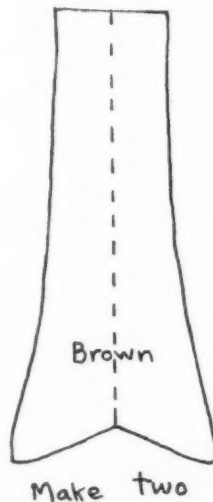
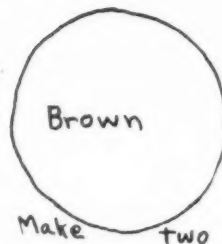
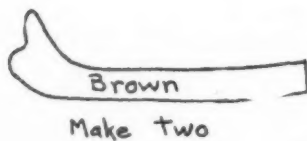
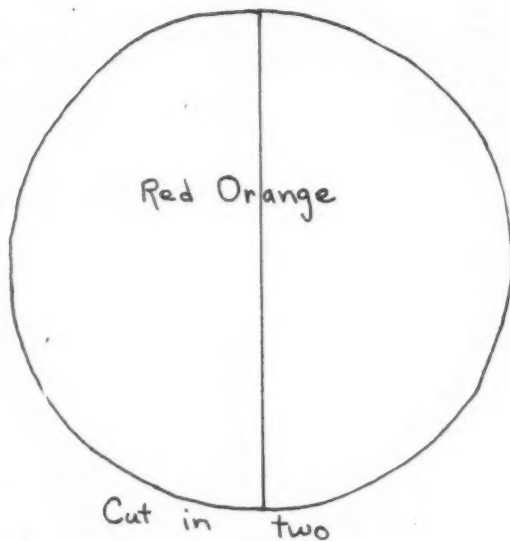
You can't wait to get started? Can't wait to dip into that nice, gooey jar of paint? Well, don't forget to roll up your sleeves. You may start with your fingers, but you'll soon be in it, if not up to the neck, at least up to the elbows.

Have fun!

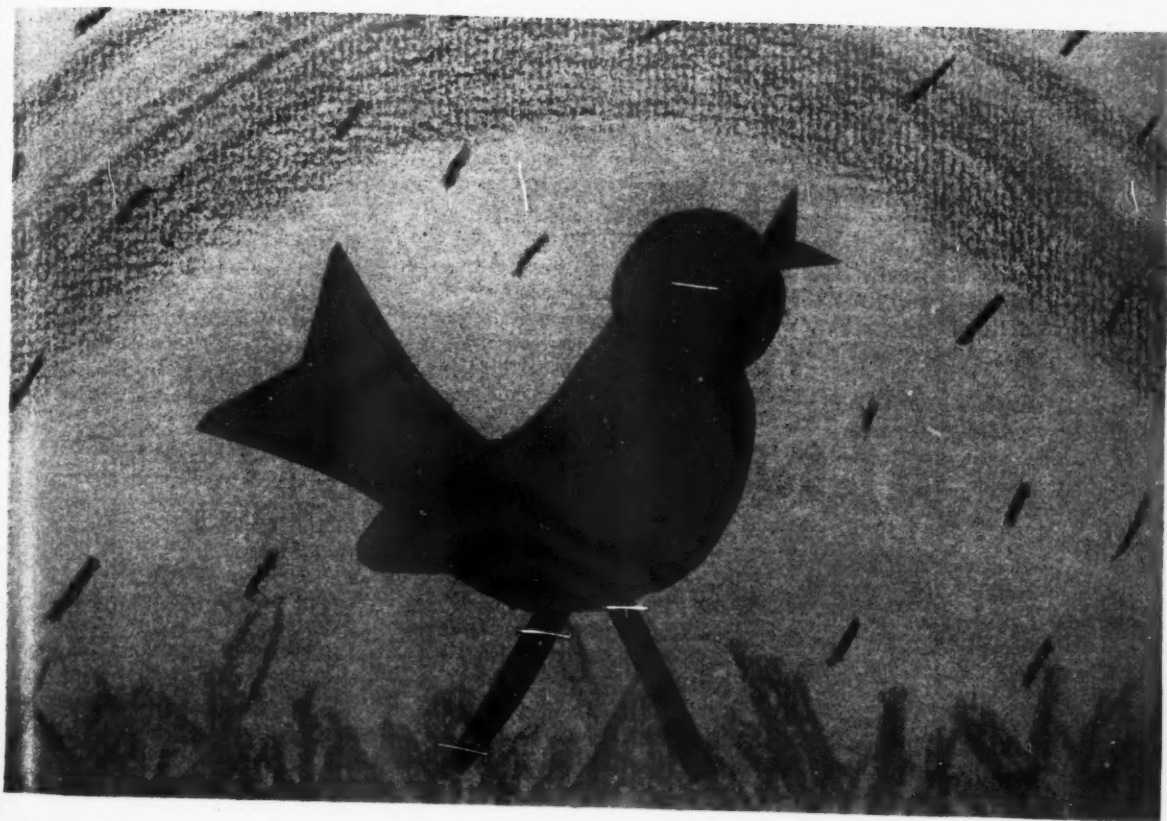


# Two robins are here again

by Gladys S. Shires



Every spring we thrill to welcome the robins. Here are two of the first to arrive. They will bring a promise of springtime to the classroom. The parts may be cut from construction paper and assembled in different ways to make the birds appear to be flying, perching or running. Pupils' originality in planning a suitable crayola background for mounting will add much interest to the pictures.



MARCH 1949

# Bird life

A spring

unit

for

all grades

by

Arleva De Lany

## I. Introduction

A. Class will become interested by watching migration of birds, or through conservation of wild life and the fact that birds are our great friends in song, beauty and usefulness.

## II. Approach

A. Read poems urging protection of wild life.

B. Teach conservation and preservation of birds by WATCHING and FEEDING birds, and not by CATCHING and DESTROYING them.

C. Read books with illustrations in color about birds.

D. Have colored pictures of birds mounted on the classroom walls.

E. Consider what spring would be like if there were no birds to brighten our land with song and color.

## III. Activities

A. Bird houses may be made from a variety of materials. Here are some suggestions:

1. Hollow out a log. Fit boards at the ends and make an opening in one end for the birds to enter. Fix a ledge when setting it on a post.

2. Bark of trees may be used or any other material that blends with landscape. Paint it a dark color so it

will fit inconspicuously into the landscape.

3. Sticks split to resemble logs tacked on the sides of the birdhouse make an attractive house for birds.

4. A wren house can be made from a chalk box by cutting an opening and adding a perch for the birds to enter the house. Waterproof the roof by covering with composition roofing.

5. A bluebird house may be made by using scraps of boards—

a. 2 pieces of board 8"x6½"  
(Roof)

b. 1 piece of board 5½"x  
5½" with a 1½" opening  
in the center (front)

c. 2 pieces board 6"x6"  
(sides)

d. 1 piece of board 2"x14"  
(nail to back for post support)

e. 1 piece of board 5½"x  
5½" (back)

6. A bird house may be made from a Log Cabin Syrup can.

7. A bird house may be made from a gourd. Waterproof the house with shellac. Cut an opening near the large end for the bird to enter.

## B. Excursions

1. At least each spring and fall take a planned field trip.

2. Take along field glasses.

3. Take a camera and study nature by taking pictures of birds in their natural surroundings.

4. Carry notebook and keep notes of unusual happenings.

## C. Booklets

1. Put in booklets pictures of birds cut from magazines.

2. Write short descriptions of each bird and its characteristics.

3. Make pictures of birds showing actual size and show nesting habits, for example: a redheaded woodpecker perched on the trunk of a tree, or a wood duck nesting in a hollow log by the water.

4. Collect birds' feathers if they have been found on the ground. On field trips feathers are often found in the bushes.

5. Write feature stories of activities of a field trip.

## D. Feed the birds

1. Plant sunflowers in the yard at home if there is space, in order to have feed for the birds during the winter.

2. Feed the birds suet melted and mixed with sunflower or grain seed.

3. Fill pinecones with melted suet mixed with grain and hang from the tree branches.

4. Show ways of feeding the birds so that cats cannot catch the birds.

5. On a farm, plant mulberry trees because they are a good source of food for birds.

6. Place water at the disposal of song birds in the summer, and in the winter provide grain (cracked), crumbs, and suet.

## E. Activities at home

1. Build rock gardens in the school yard or at home plant flowers, hang bird houses, and beautify the yards by means of pools, flowers, and shelters for birds.

2. Make garden sticks from wood by sawing the shape of a bird from the board and painting it the real colors of the bird. Nail to a stick which is sharpened at the end for easy driving into the ground.

## F. Research

1. Make maps showing migration: e.g. the night hawk nests in the Yukon and winters in Argentina; the bobolink flies to Brazil; The yellow plover flies 2400 miles without a stop.

2. Find oddities of nature. For instance notice how a pigeon drinks water. Instead of tipping the head back in order to swallow, a pigeon drinks with the head down.

## IV. Bibliography and Readings

### Books

Allen, Gertrude E. *Everyday Birds*. Houghton.

DuPuy, William Atherton. *Our Bird Friends and Foes*. Winston.

Mathews, Ferdinand Schuyler. *Book of Birds for Young People*. Putnam.

(Continued on page 43)

## March Calendar

### FACING:

Each child cuts and colors a calendar similar to that on page 35. Pussy willows might be made of cuttings from construction paper, the stems brown and the "pussies" grey bits of cotton pasted on stems which may also be drawn. Better still, try to find some real pussy willows and paste on the stems.

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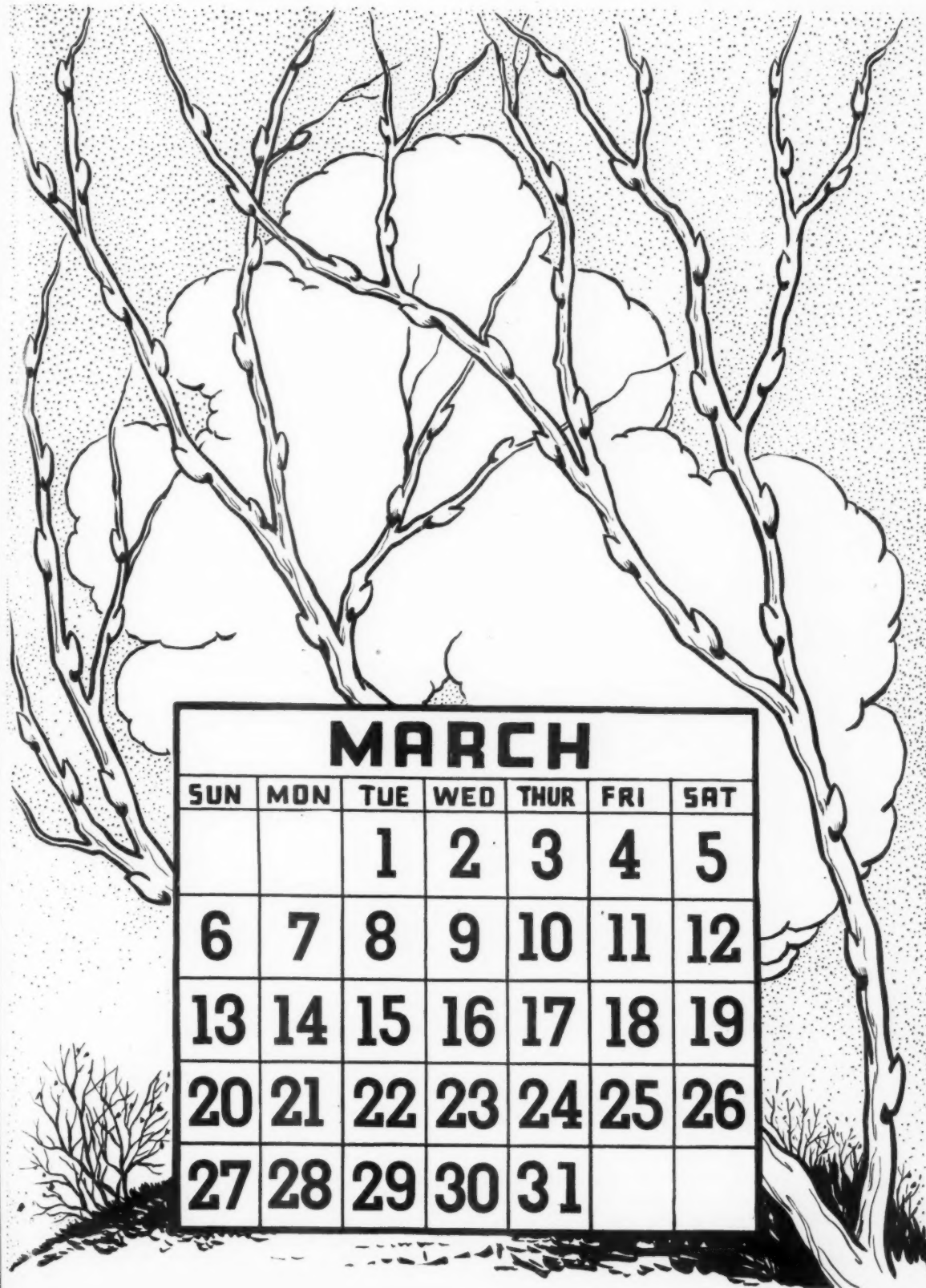
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# Head gear

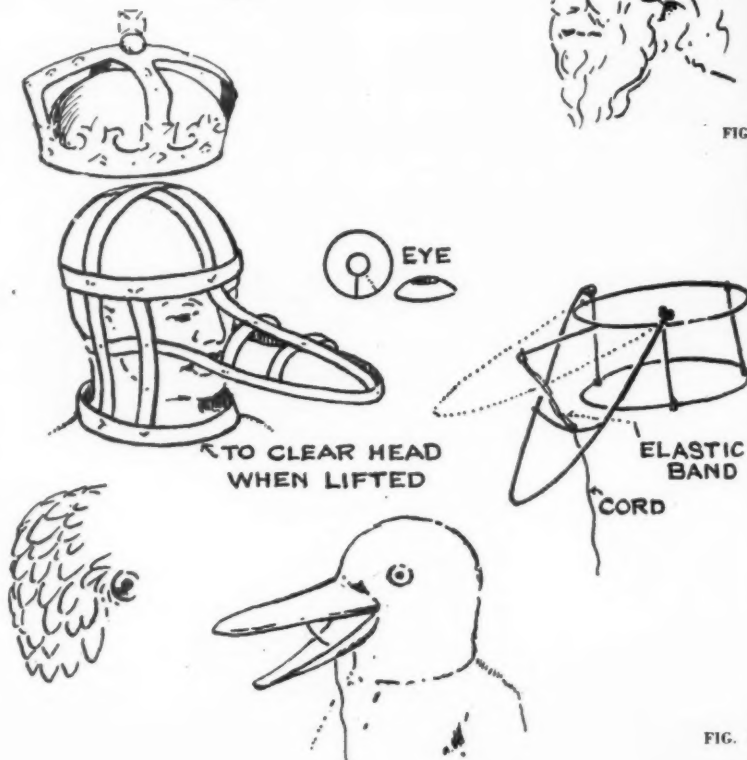
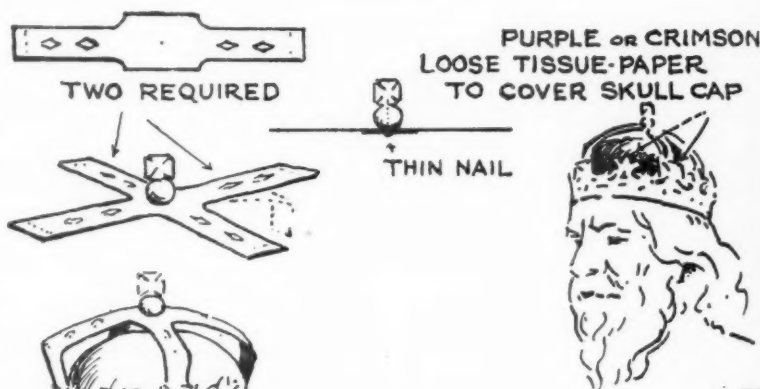
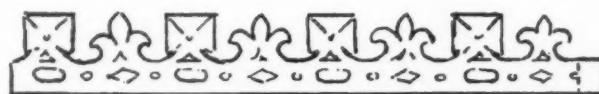
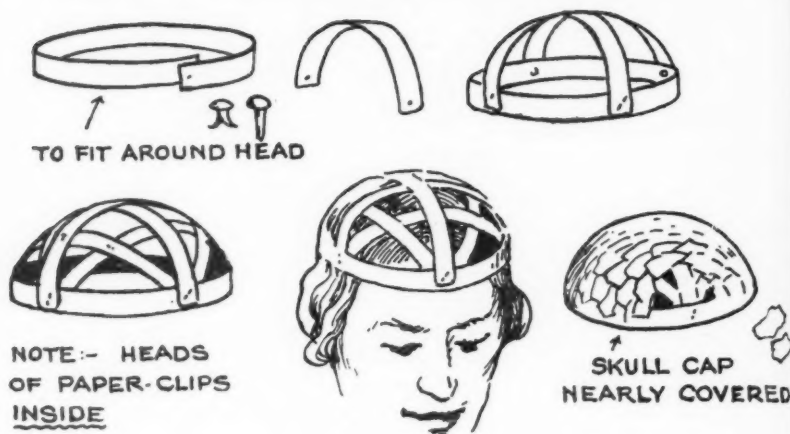
To help solve problems in play costuming.

From *Toys and Models* by Cyril Pearce.

Published by B. T. Batsford, Ltd. Reprinted by courtesy of publisher.

Teachers, heads of group movements, and party organizers are often concerned with the making of costumes for plays. Draperies can usually be found and made-up to suit the required characters, but the head-gear sometimes becomes a problem. It may happen that a crown, a mitre, horned head-gear (as in the "Ugly Duchess"), and sometimes, in the case of young children's plays, birds' and beasts' heads are wanted. The following description with accompanying diagrams may help in the construction of such odd shapes.

Manilla card of the thin variety, cut in lengths about one inch in width, should be obtained from the printers. It is an excellent material for it is tough, pliable, and does not crack. A box of brass bifurcated paper clips will be required for fastening. A card strip placed around the head in the required position is temporarily fastened with an unopened clip. Three other strips may be fastened to this clip before the points (pointing outwards to prevent scratching) are spread out and fastened "permanently." Fig. 1 illustrates the making of a crown. It will be seen that the crossing strips form a network and small pieces of paper can now be pasted over to make a sort of skullcap. From this point the procedure is obvious from the diagrams. In the case of a "raised"





## life in these elementary schools

### Last Resort

"I love Art," she confided to me.  
"And when I'm grown up, an artist  
I'll be;  
But if I'm not good enough . . ." (a  
droop of the head)  
"Why, then I'll be an *Art teacher* in-  
stead!"

Hazel S. Hall  
St. Louis, Mo.

### Wild Wieners

It was Jack's first nature study trip, and he frequently tugged at Teacher's hand to exclaim over new wonders. But the climax, to him, was the sight of cattails bordering a pond.

"Oh, Miss Lane," he exclaimed,  
"see the wieners growing on a stick!"

Mabel C. Olson  
Portland, Ore.

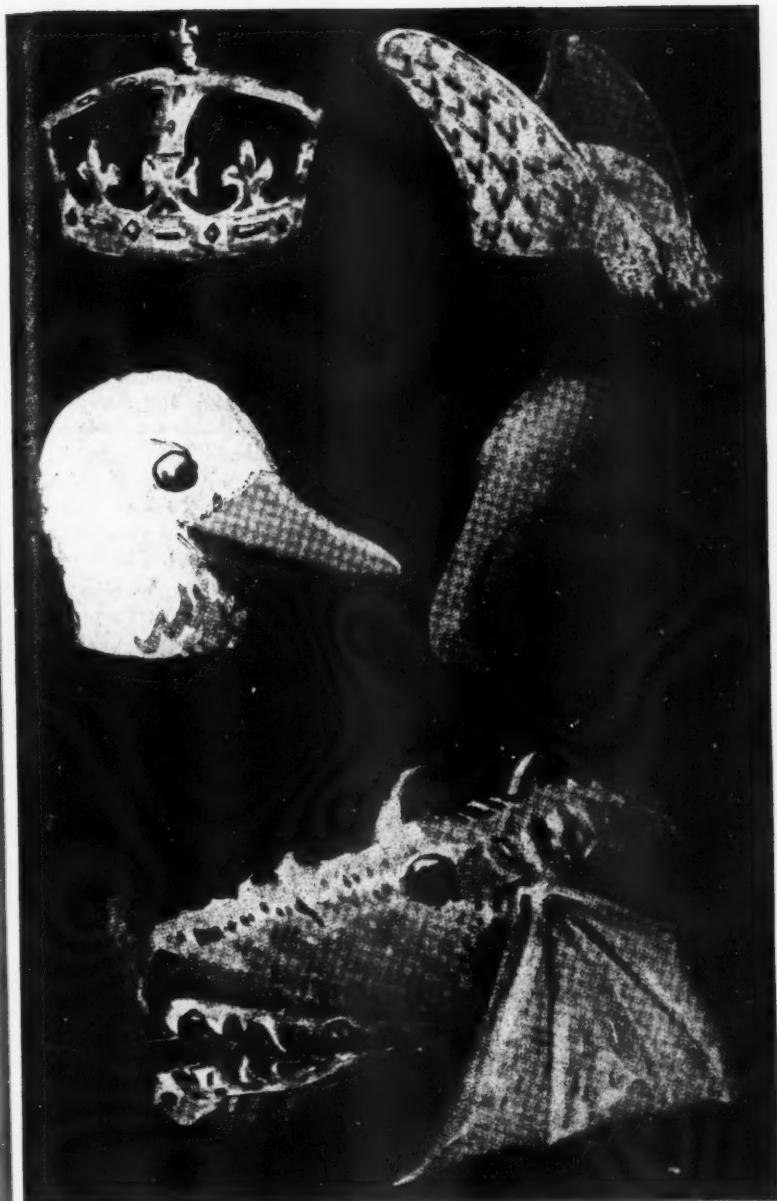


FIG. 2

variety of head-gear this paper covering can be dispensed with as it is out of sight.

In the cases where bird or animal heads are required the whole head of the wearer will, eventually, be covered. A second ring must be made to go easily over the head and rest on the base of the neck or shoulders. The first and second ring should now be joined by vertical strips. To these strips the sides of the required head can be fastened. The illustrations of the duck's head explain the sort of

skeleton construction that is required (Fig. 2). In the case of a speaking animal, or bird, a wire construction can be used which permits an elastic band to shut the bill, or mouth, with a cord to open it. A safety pin fastening the wire, at the back, to the coat will prevent the possible falling-over movement. The final head covering must be left to the discretion of the maker as an affinity between the head and clothes should be established. Eyes can be made as shown. In the "Dragon" example bull's-eye pieces

of glass were fastened and backed with thin red cellophane. Two flash-lamp bulbs were fastened behind these glasses and switched on from the operator's pocket. This "fearsome" effect was most successful (Fig. 3).

The "Halo" or "Aura" of a saint or angelic character could be made of curved strips of non-inflammable cellophane, stuck together with amyl-acetate. The play of light on such constructions is a great improvement on the hard circular cardboard discs in general use.

# “Pffft!”

A story  
for primary  
and middle grades  
by Janet Chandler.



Pussa was a little cat who was more than a kitten but not as much as a cat. He was gray and smooth and shiny. He lived with his masters, Dan and Dave, and their big English setter pup, Waggy.

Now Pussa and Waggy were good friends. They slept together, they ate out of the same dish, they chased each other all around the house.

When any other dogs came around, Waggy always chased them away. Pussa had told him that he didn't care much for most dogs, only for Waggy. Pussa noticed that several of his Grown Cat friends had quite a lot of trouble with dogs. They had to arch their backs and spit and sometimes even scratch and claw the dogs' noses before they would go away. Pussa felt sorry for these Grown Cats because they didn't have Waggy to protect them.

There was one thing these Grown Cats could do, though, that Pussa couldn't do, and he wished very much that he could. They knew how to spit beautifully. Pussa spent quite a lot of time practicing spitting. Somehow, the best he could manage was a growl.

I do have a lovely deep growl, Pussa thought to himself, especially when Waggy and I want the same bone. But how I do wish I could spit like those Grown Cats!

Then one day Pussa learned something new. No, it wasn't how to spit, though it was something almost as useful. He learned how to open the screen door. First he pushed his head up against the door, then he stuck his paw through, then he pushed hard with his shoulders and WHSK! He was through.

Nobody knew Pussa had learned how to open the door. So when Dan and Dave left for school that morning, they brought Pussa and Waggy inside, said "Goodbye, pets," and off they went. They didn't know that Pussa was planning to whsk right out that screen door after them!

Pussa waited a few minutes, then out he went, WHSK!

It was wonderful being out in the world all by himself. Waggy was snoozing on the boys' rug or he would have come, too. Pussa thought of mewling at him, it was such a bright, sunshiny day. Then he decided it would be more fun to galumph around by himself.

He chased a little paper all around the garden. He sharpened his claws on a tree. Then he saw a pretty red flower bobbing and dancing in the wind and played rip-the-petal with it.

Suddenly an enormous black dog sniffed and prowled through the garden. He saw Pussa. He dashed madly after Pussa. Pussa dashed madly after the nearest tree. Only the dog got there first and kept Pussa from climbing up.

All at once Pussa's back humped up in a great big hump, his claws struck out at that enormous black dog's tender nose, and Pussa heard a wonderfully loud, ferocious noise. It sounded like "Pffftt!"

Goodness! thought Pussa, what was that? And then he knew. That was me, Pussa, spitting! I went "Pffftt!" just like those Grown Cats.

So of course the enormous black dog went away and let Pussa alone, for any dog knows that a little cat who is old enough to spit is old enough to protect himself.

Pussa could hardly wait to show Waggy how well he could spit. But would you believe it, when he tried spitting at Waggy, not a single "Pffftt!" would come!

I guess, thought wise little Pussa to himself, I only spit when I need to protect myself.

## Building pictures from designs

### FACING:

Trace on colored construction paper the figures shown on the facing page. Then cut out a set for each child. The children can, of course cut out their own sets. Be sure to keep the sizes of the different figures proportional if you decide to enlarge them before cutting out. Show the children the five pictures, at the bottom of the page, made from these figures. Then let them originate their own pictures. The best procedure is for the child to arrange the cut-out figures on a sheet of drawing paper; then paste them down and, if necessary, color them.

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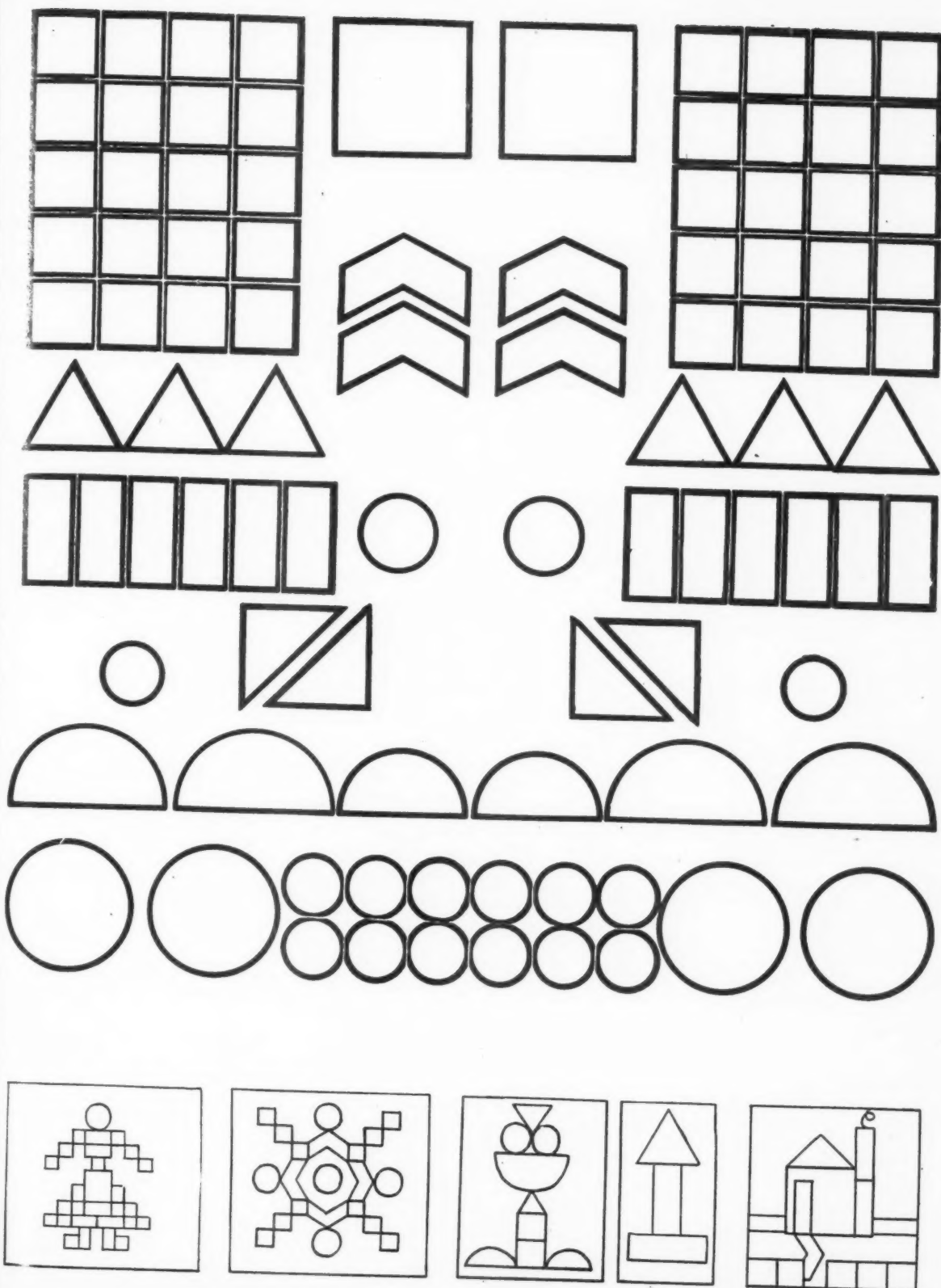
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## using films and records

### Three Physical Education Films

P.E. teachers will be especially interested in three new, one-reel sound films released by Coronet. They may be purchased for \$90 in full color and \$45 in black and white, or borrowed from one of the film-lending libraries.

*Basketball for Girls—Fundamental Techniques* (black and white only). Combining fast action and slow motion photography, skillful players, and sound basketball know-how, this film demonstrates fundamental techniques of ball-handling, passing, and shooting. It emphasizes the value of practice and the importance of individual skill to team success.

*Basketball for Girls—Game Play* (black and white only). The finer points of the sport are demonstrated here. Individual player techniques in offense and defense are shown . . . pivoting, feinting, passing, screening, shooting, and handling rebounds.

*Softball for Boys.* After seeing this film, boys will want to try that hook-slide . . . pull that fast double-play . . . improve their bunting technique. Slow motion photography is used to analyze the individual player skills, and the principles of team play are developed in actual game situations.

### Our Protective Services

Some of our country's protective services are pictured in three releases announced as available by RKO Radio Pictures 16mm Division for educational use.

*On Guard* tells the story of the FBI's gathering of evidence and the rounding up of spies previous to the entry of the United States into World War II.

*Smoke Eaters* analyzes in detail a large city fire department and explains each move in fire fighting.

*Crime Lab* explains the latest techniques in criminology and the modern scientific approach to crime detection.

### Safety Film

*Safe Living at School* (one reel, sound, color or black and white). Ted and Ruth are elected to the Junior Safety Council. We go with them on a "safety tour" to see the safety features of their school and to learn what students can do at school to live safely. With emphasis on three basic safe living principles: courtesy, good housekeeping, skillful and correct actions; this motivational film will help to develop proper concepts of safe living at school.

The film is available through your film-lending library or from Coronet Films. The price is \$90 for full color or \$45 for black and white.

### Vocabulary Building

*Build Your Vocabulary* (one reel, sound, color or black and white; collaborator: John J. DeBoer, Ph.D., Professor of Education, The University of Illinois). A dramatic and forceful story which vividly portrays a vocabulary failure and shows how it is turned into a success. Mr. Thompson, who finds himself at a loss for words at a Civic Association meeting, takes a cue from his son, Roger, and embarks upon a systematic campaign of vocabulary improvement. Backed by sound educational planning, this film demonstrates methods of vocabulary building and establishes the need for a well rounded vocabulary.

Available from Coronet at \$90 for color and \$45 for black and white, or from a film library.

### The Skin-First Line of Defense

*Scrub Game.* A thirty-minute film, sponsored by Procter & Gamble, which may be borrowed at no cost except for transportation. It is distributed by Modern Talking Picture Service, 9 Rockefeller Plaza, New York 20.

The film is primarily a biological, health, and hygiene picture dealing with the skin. Animations and micro-motion show the epidermis and dermis, papillae (cause of fingerprints), pigments, blood vessels, fingernails, hair follicles, oil glands, sweat glands, and nerve endings. Narration tells the functions of each and how they work. The care and prevention of blackheads, ringworm, itch, lice, and boils are discussed. Photo-micrographs of germs causing sore throats, meningitis, pneumonia, and diphtheria are also included.

### Guide to Children's Records

For a complete descriptive listing and appraisal of recorded stories, songs, and music for children, you can now consult a new book called *A Guide to Children's Records*. Its authors are Dr. Philip Eisenberg, research psychiatrist at Columbia Broadcasting System, who is a specialist in children's programs, and Hecky Krasno, who is responsible for a number of children's record albums.

Section one tells what children like about records and why. Section two is a critical evaluation, by age group, of what is now on the market.



## At Your Service

Free of charge to the readers of JUNIOR ARTS AND ACTIVITIES are the booklets, wall charts, and other items reviewed on the "Timely Teacher's Aids" pages. We believe these materials possess educational value and that they will be of real use to you, our readers, in your classrooms. The materials should reach you within 30 days after your request has been received. If you do not receive the materials you request, it will mean that the supply has been exhausted. The coupon on page 44 contains a number for each item reviewed. Place a check mark in the square next to the number of each item that you wish, print or type your name, street number and name, town, zone number, and state on the coupon and mail to the Service Editor. In some instances, which will be indicated in the reviews, the supplier will furnish more than one copy of each item, sometimes enough for each member of your class. In these cases, just fill in the quantity-request line on the coupon in addition to the other information required.

Items 160 to 165 were listed in full in the February issue and are briefly reviewed here for your convenience.

### February Listings Reviewed

- 160: PERTINENT FACTS ABOUT COAL. 12-page illustrated booklet prepared and distributed by the Educational Department of Bituminous Coal Institute. This booklet tells of the origin and history of coal, mining methods, and uses.
- 161: MAP LIST. List of maps of the United States and the individual states. Issued by the Association of American Railroads. Designed primarily as a reference aid for teachers.
- 162: NAMED PASSENGER TRAINS. A list of railroad passenger trains in the United States, Canada, and Mexico which are identified by names. This booklet can be used in grade 5 or above. It is prepared by the Association of American Railroads.
- 163: A PICTURE OF BRITAIN. A 48-page booklet, illustrated by beautiful photographs is offered to teachers by British Information Services. This booklet

presents the British scene, past and present.

- 164: DENTAL HYGIENE. This item is supplied by Listerine Tooth Paste. It is really an 8-page textbook on teeth and their care. The text can be used in grades 6 to 8.
- 165: THE STORY OF BITUMINOUS COAL. A 25-page booklet prepared by the National Coal Association to give "just plain facts about a great industry."

### New Listings

- 166: OLD KING COAL CALLS A NEW TUNE. Plenty of new things have been happening to coal recently, and the Bituminous Coal Institute tells all about them in a very readable little booklet. If your pupils think that the pickax is still the badge of the coal miner . . . if they haven't heard about coal stoves that eat their own smoke, if they think that all miners live in "shacks" . . . this booklet will bring them up to date. They will find it fun to test their knowledge of coal by answering the twenty-question quiz presented here. Then they can check the correctness of

## timely teacher's aids

their answers by reading the lively and interesting informational material which follows each question. There are plenty of pictures, too. If your class numbers no more than twenty-five, you can obtain a copy for each pupil by filling in the quantity-request line. Larger classes, however, will have to do a bit of sharing, for twenty-five copies is the maximum of this which we can send to each teacher.

- 167: NAMES AND NICKNAMES OF FREIGHT TRAINS. The transportation unit will be livened up considerably by the use of this booklet listing freight trains which have names or nicknames. The booklet also gives points of origin and destination for each train, the railroad or railroads over which it runs, and the train number or symbol. The Association of American Railroads is the publisher.
- 168: THE DAY OF TWO NOONS. Here we have the story of Standard Time, with a review of conditions prior to the adoption of Standard Time in 1883. The
- (Continued on page 44)

# fascinating, fast... CONSTRUCTIVE PLAY

for  
BOYS  
and  
GIRLS



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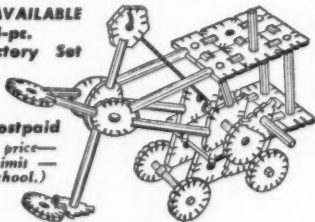
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## The child's first experiences with music in the school

*This article on music is continued from the February issue of JUNIOR ARTS & ACTIVITIES.*

The following is a brief summary of primary music in one school system.

### General

Time allotment 25-30 minutes daily: supervisor visits one day each week: Material consists of *World of Music* with supplementary material: Program of varied and balanced activities and learnings.

### FIRST GRADE

Much supplementary material used. Beginnings of phrase recognition and tonal discrimination (high-low, fast-slow). Creative rhythmic activities. Intensive work on tone matching and voice placement, intention being that by second grade children will be able to use voice properly and pleasantly. Recordings, rhythm instruments, folk games and dances.

### SECOND GRADE

Beginning of technical work, accent, meter, 2-4, 3-4, 4-4 time, phrasing, contrasting and similar phrases. Creative rhythm activities. Aural recognition of note values. Step, clap, tap, chant note lengths. Vocabulary of tonal patterns learned, placed on board, in second semester seen in books which children look at while singing. Reading songs in second semester. Records, folk dances, singing games, tone-matching in some form in every lesson.

### THIRD GRADE

Reading now more emphasized, though all other aspects continue. Reading material learned in late second grade reviewed, unless group is a slow one, in which case reading from second grade books is introduced.

### Source Materials

#### TEXTS

*Singing School Series*, C. C. Birchard, Boston

Grade 1 *Our First Music* (complete kindergarten and first grade book in the hands of the teacher)

Grade 2 *Our Songs* (Pupil's book)

Grade 3 *Merry Music* (Pupil's book)

*World of Music Series*, Ginn and Co., Chicago

Kindergarten and Grade 1 *Sing A Song* (Teacher's book)

*Play A Tune* (Simple piano music for rhythms: teacher's book)

*Listen And Sing* (Pupil's book)

Grade 2 *Tuning Up* (Pupil's book)

Grade 3 *Rhythms And Rimes* (Pupil's book)

*New Music Horizons Series*, Silver Burdett, Chicago

Grade 1 *Book One* (Pupil's book)

Grade 2 *Book Two* (Pupil's book)

Grade 3 *Book Three* (Pupil's book)

*The American Singer Series*, American Book Co., Chicago

Kindergarten and Grade 1 *Book One* (Teacher's book)

Grade 2 *Book Two* (Pupil's book)

Grade 3 *Book Three* (Pupil's book)

(With each of the above there are teacher's manuals and outlines to suggest methods of using the books and to furnish song accompaniments.)

#### MISCELLANEOUS

*New Songs and Games*, Ethel Crowninshield, Boston Music Co., Boston

*Our First Songs to Sing with Descants*, Krone, Neil Kjos, Chicago

*Songs of the Child World*, Nos. I, II, and III, Riley and Gaynor.

Theodore Presser, Philadelphia

(In general, songs should be pitched a little higher)

*Small Songs for Small Singers*, Neidlinger, G. Schirmer, N. Y.

*Singing Time*, Satis Coleman, John Day Co., N. Y.

*The Gingerbread Man*, Satis Coleman, John Day Co., N. Y.

*Songs for Little Children*, Gaynor. Willis Music Co., Cincinnati

*Hollis Dann Song Series*, Book I. American Book Co., Chicago

#### RHYTHMS

*Follow the Music*, Coit and Bampton, C. C. Birchard, Boston

*Singing Games for Children*, Hamlin and Guessford (Grades 1-2).

Willis Music Co., Cincinnati

*Sing and Dance*, Hunt and Wilson, Hall and McCreary, Chicago  
*Rhythmic Games and Dances*, Hughes, American Book Co., Chicago

*Collection of Rhythms for Home, Kindergarten, and Primary Grades*, Arnold, Willis Music Co., Cincinnati

#### LISTENING

*Music Appreciation in the Primary Grades*, Glenn and Lowry, Silver Burdett, Chicago

*The Children's Record Book*, Barbour and Freeman, Oliver Durrell, N. Y.

*Let's Explore Music*, Sarah V. Cline, Ginn and Co., Chicago

#### COMMUNITY SONG BOOKS

*Brown Twice Fifty Five Plus*, C. C. Birchard Co., Boston

*Golden Book of Songs*, Hall and McCreary, Chicago

#### SUPPLEMENTARY READING

*Music Education Source Book*, Music Educators National Conference, Chicago

*New School Music Handbook*, Dykema-Cundiff, C. C. Birchard, Boston

*Creative School Music*, Fox, Silver Burdett Co., Chicago

*Music Education in the Elementary School*, Brooks and Brown, American Book Company, Chicago

*America's Musical Activities, An Analysis of a National Survey of Public Interest in Music*, Booklet No. 55, American Music Conference, Chicago

## Bird Life

(Continued from page 34)

Siepert, Albert Frederick. *Bird Houses Boys Can Build*. Manual Arts.

Bronson, Wilfrid Swancourt. *Starlings*. Harcourt.

Webb, Addison. *Birds in Their Homes*. Garden City.

#### MAGAZINES

*National Geographic*, *Nature*, *Sports Afield*

#### PAMPHLETS

Blough, Glenn O. *Birds in the Big Woods*. Row, Peterson.

*Encyclopaedia Britannica*. *Water Birds*. *Encyclopaedia Britannica*.

Parker, Bertha Morris. *Birds*. Row, Peterson.

## Acquiring Education

(Continued from page 21)

of our universe. Love of nature, love for humanity, and the desire to improve the lot of all people, as well as the privilege afforded everyone to take part in such an enterprise, could be stressed with beneficial results.

If we were to make this change in emphasis, subject matter would be relegated to a position of second importance. Boys and girls would come first. Subjects would be used as a means to an end—the end being a good education, which is much more important, and exalting in the building of character, than the mere acquisition of facts.

Many teachers may wonder how the results of such a program could be evaluated. In reality, the pupils would be passing through a continuous procedure, similar to what other people do as they travel through life. The evaluation would have to be subjective, at least to begin with. We may find it possible as time goes on, to construct objective tests which would fulfill our requirements, but this is by no means certain. If such tests could be devised they could be used as a part of the educative process. However, the important point to consider is this: Shall we concentrate our efforts upon the recognized objectives of education, and evaluate subjectively for a time at least, or shall we throw objectives to the winds, concentrate upon facts, evaluate objectively, and assume that knowledge of facts is tantamount to receiving an education?

Do you not think it is about time that we changed our emphasis in educational practices?

## Planned Programs

(Continued from page 17)

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## Timely Teacher's Aids

(Continued from page 41)

pamphlet describes the confusion which preceded the change and contains interesting sidelights on the public attitude toward standardization of time. A time zone map is included. Published by the Association of American Railroads.

- 169: **OUR WORLD.** Any method of making learning more fun for children is usually of interest to teachers. That is why we think you will want to know more about *Our World—Cut-Out of the Month*. These books, by William Elliott, will help children to know and understand the people of other countries, and the children will have a very good time in the process. Each book in the series contains cardboard cutouts of families, homes, domestic animals, etc. which are typical of a particular country. Simple information and explanations are given on the reverse side of each figure. Foster & Stewart Publishing Corporation will be glad to send descriptive literature to any of our readers who wish to know more about these books. The books themselves cost 75c apiece.

- 170: **AFRICAN CHALLENGE.** The British Information Service publishes this illustrated 64-page booklet telling the story

of the British in tropical Africa, a country which white men began to penetrate little more than 120 years ago. Written as a swiftly-moving narrative, it recounts the adventures of the first explorers who sought the source of the Nile, and of the missionaries like Livingstone who were responsible for ending the slave trade. It tells also of the scramble for Africa at the end of the nineteenth century, and the changes which have taken place as the territories for which Britain is responsible have been moving toward self-government.

- 171: **WESTINGHOUSE SOUND MOTION PICTURES AND SLIDES FOR SCHOOL USE.** A new index of sound motion pictures and slide films which are obtainable for loan to schools has been prepared by the School Service Department of the Westinghouse Electric Corporation. These materials can be borrowed free of charge except for transportation costs. The motion pictures and films described in the catalogue cover a wide range of subjects. A small section of the catalogue describes various teaching-aids charts and transcriptions which are also available in connection with these pictures and films. For convenience in requesting the films and supplementary material, an order blank is included with each catalogue.

## Timely Teacher's Aid Order Coupon

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538 South Clark St., Chicago 5, Ill.

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## Sugar Maple Woods

(Continued from page 7)

apple, an orange . . . and guess what? (Jumping up brings a little basket, removes cover to bring out two thermos bottles and cups) Hot chocolate melted milk!

HARVEY: Oh, boy! Say, Larry, you really know how to live!

LUCY: In spite of all the work you're doing, Harvey?

HARVEY: It's lots of fun, Lucy . . . Oh, the syrup . . . grab the fat!

HILLARY: My goodness, Harvey, you really have learned a lot.

HARVEY (Pretending to be shy): Oh . . . it's . . . nothing.

HILLARY (Laughs): You know, what I don't understand is how you EVER in the wide world gather all this sap in buckets on that little sleigh?

LUCY: Oh, we don't . . .

JOE: Where do you get that "we"?

LUCY: Well, then, the boys don't. They just gather from the trees close in to camp. Dad comes early every morning and again in the afternoon. Old Ned draws the stoneboat and it carries a couple of barrels.

LARRY: Dad doesn't like us to take Old Ned. He's quiet enough but it's hard guiding through bush. If Ned misses, the stoneboat doesn't.

HILLARY: Whatever is a stoneboat?

LARRY: Show you tonight. Or maybe Dad will get here to go the rounds again before you go back to the house.

HILLARY: Do you make maple syrup this same time every year?

LUCY: You can't be sure. We're lucky this year with you visiting us. You have to have sunny, thawing days with frost at night to make the sap run. You can hear the crows coming out of the woods cawing . . .

LARRY: Dad can practically hear the sap begin to run.

HARVEY (Folds lunch papers): This has been the best holiday ever!

JOE: What d'y'mean . . . "has been"? It's just starting!

HILLARY: I'd like to go into the woods a bit to see the tapped trees.

HARVEY: Wait. I'll go with you. See if I can lose myself again.

LARRY: Take Joe along and you'll be sure to. Here . . . take my whistle . . . (Faint sound of calling far off in woods. Children cock heads, listen.)

MAN'S VOICE OFF STAGE: L-A-R-R-Y . . . LAR-RY???

LARRY (Jumps up): That's Dad. Ned's upset the boat! Take over, Joe.

Exit Larry—left.


LUCY (Hurries left, twins follow): Now you see why syrup costs so much!

Curtain

Mention Junior Arts and Activities when answering ads.

### New Horizons in Teaching

Suggestions we hope you will find interesting and helpful



# Safety Calendar

Novel and effective device for stimulating and sustaining pupil interest in Safety Education

Safety Calendars have been introduced in the Safety Education program of Boston Public Schools and have proved of year-round educational interest. This school approach was originated by Dr. Frederick J. Gillis, Assistant Superintendent of Boston Public Schools.

This mass participation project was developed with cooperation of the Boston Safety Council, departments of fine and industrial arts, and the printing class of one of the largest Boston high schools.

The project gained enthusiastic response from pupils, teachers and principals. Safety Calendars were displayed in practically every classroom in Boston.

The idea provided motivation for safety education activities, aided in encouraging sportsmanlike conduct, and at the same time offered outlet to pupils' creative ability.

Wrigley's Spearmint Gum is your standard of quality for real chewing satisfaction.

HOW TO GO ABOUT making these Safety Calendars for your class or school:

Pupils of each classroom choose their own safety themes. Later they design and execute a variety of safety pictures or posters. Pupils vote, or selection is made by teacher, safety group, art director, etc., for the picture or poster to be used for the calendar which remains on display.

Calendar illustrations are changed to be most helpful for each season. Some classrooms change seasonally, others each month, still others each week or every day.

Classroom safety talks centered on the illustrations are a vital part of the project.

In Boston schools calendars are 15" by 22". Posters occupy a space of 9" by 12".

The actual calendar can be printed by a school printing class or ruled and lettered by pupils.

This information was obtained through the office of the Supervisor of Health and Safety Education, Boston Public Schools.

We hope the foregoing is helpful to you just as millions of people find chewing Wrigley's Spearmint Gum helpful to them.



AD-5

## teaching tactics

colored chalk, or if they wish, each of the sections of the United States. As the states or sections are being studied, the pupils can bring small pictures of different items or things representing that state. These things can be mounted on the blackboard with small pieces of scotch tape. For example, the state of Utah, pictures of minerals of the state, crops, sheep, cattle, seagulls, Zion's Canyon, Mormon Temple, etc.

This is a very educational activity and one which each child can take part in. It is also decorative to your classroom.

Barbara Allred  
Heber, Ut.

### Activity in History

In our study of the United States in our history work I find the following device very successful.

Several of the students draw a large map with chalk on the blackboard. They outline each state in

### Primary Clock Dials

The children in the primary grades have made their own clock dials by using round paper picnic plates for the face. Then we cut numbers from 1 to 12 from black paper and pasted them around the dial. In the spaces

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between the five minute periods we made dashes, one for each minute. Next we cut the minute and hour hands from black construction paper and fastened them in the center of the dial with a paper fastener so that the hands would move.

Making the dials helped the children greatly in learning how to tell time.

Grace Close  
Milroy, Pa.

### Decorative Ledges

Our school has eight large ledges in various odd places. In the past they were never noticed because they were dull and unattractive. Last year the Art Department decided to do something about it and it really made a remarkable improvement in our building.

During the months when fresh flowers were available, flower arrangements were studied and created. When the flowers could no longer be obtained we made seasonal creations using materials at hand. During the autumn months we had hardy fruits and vegetables in interesting arrangements. At Christmas time we created something suggestive of that gay season.

The ledges are never ignored now. The children look forward to each new arrangement.

Martha Bain  
Dayton, O.

### Relay Stories

When your fund of material to satisfy the plea, "Tell us a story," is exhausted, call upon your children for cooperation. Relay tales are fun and give play to the imagination.

Start an original story, and at a crucial point give over to a member of the class, who in turn carries the plot to a high point of interest. Encourage spontaneity and soft-pedal criticism, allowing impossible flights of fancy, and insist only that each relayer keep to the general feeling of the tale and introduce such characters as are consistent with the needs of the growing plot.

Even tiny tots can enjoy very simple relay stories. I have found that pre-school children can enter into the spirit, making a game of them.

Mabel C. Olson  
Portland, Ore.

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## Progress

(Continued from page 28)

resemble the tools with which you and I are familiar. The ancient Romans had discovered the lathe and a method of sharpening their tools by using a grindstone.

During the Middle Ages in Europe tools were so fine that the work of the craftsmen who used them is still admired today. In Germany, France, and Holland these highly skilled workmen used the square saw, the brace and bit, and they improved in form many of the old types of tools.

With the coming of steel, the cutting edges of tools have been improved. Our finest modern tools are made of steel. Electricity has now taken much of the drudgery out of building. We have power-driven tools for almost every type of work. It is indeed progress when one remembers how men built the first dugout canoes by scraping with a stone. Have you ever paused to watch an electric welder at work on a giant steamship of today?

Tools in themselves are very prosaic and uninteresting until one realizes that they are the bases for all industry, science, commerce, agriculture, and even culture.

## Felt Craft

(Continued from page 15)

separate the two wires, putting small circles of felt on each one, making the legs. Bend the tips back to hold the circles in place. The arms are made of one piece of wire which is twisted in the center around the neck of the doll. Bits of felt are sewed on the doll to make features. The finished figures may be dressed up in foreign or holiday costumes.

The colt illustrated on page 15 is made of two pieces of felt sewed together at the head and body. The entire animal is saturated with mucilage, and when thoroughly dry will harden and stand if the legs are spread apart. The children would enjoy making a zoo or jungle scene in this manner.

Felt, in its gay colors and many schoolroom uses, is truly the answer to many a teacher's art and craft problems.

## Green Schoolhouse

(Continued from page 14)

dren working at a studio varies greatly.

The school house is divided into two classrooms. One is equipped like a regulation classroom. The other is adjustable so that it can be used as a classroom, a nursery, or a room for mothers of the child actors. There is also a private office for Miss Horn (a sanctum sanctorum as awesome to the movie child as the principal's office is to the average youngster) where she can discuss any of the

children's problems with them and their parents.

In days when histrionics off the screen are no longer looked upon with favor by the public, and the most popular stars are men and women of intelligence and character, the little green school house is doing its full share in developing stars of the future along these lines.

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## Talking Shop

(Continued from page 2)

### Comics

The Association of Comics Magazine Publishers announces that an Advisory Committee has now been appointed to take positive steps toward improving comics magazines. The Committee members are John E. Wade, Dr. Ordway Tead, and Charles F. Gosnell. Improvements of comics magazines so that they may become an educational force was placed first on the agenda of the Committee. Other immediate goals are the improvement of vocabulary use in comics in terms of age levels of readers, better legibility through more scientific study of lettering, higher standards for art work, accuracy in representations, and public service through cooperation with all organizations interested in child welfare.

A statement made by the Committee says, "The comics magazine, or cartoon story, is a medium of expression which reaches millions of persons, children and adults. It has taken its place with the newspaper, the motion picture, the radio, television and other publications as a medium of entertainment, ideas and information. The comics magazine has the same potentiality for the cultural and educational advancement of our people as all other major media of communication."

## From the Editor's desk

(Continued from page 1)

them a spirit of helpfulness.

After teachers and pupils have come to the realization that they can't get along without the substitute, they will perhaps try to get along *with* her and cooperate with her in every way. And that, of course, will be a fine thing for the substitute—but not for her alone. It will be just as fine a thing for the children, who will not "lose a day" because no worthwhile work is accomplished during their regular teacher's absence, and who will not indulge in the unwholesome game of "baiting the sub."

Yes, and it will be a fine thing for us, the regular teachers, too. For . . . who knows? You and I may be "subbing" some day!

## Book Shelf

(Continued from page 19)

HANDBOOK FOR REMEDIAL READING  
By William Kottmeyer. St. Louis  
Webster Publishing Company  
1947. 179 p. \$1.68

Most teachers have a limited amount of time to devote to reading, yet they want to keep up with the literature in their field. Therefore when a good text appears which is short and simple as well as useful and practical, it is especially welcome. Such a book is the *Handbook for Remedial Reading*. Its author, William Kottmeyer, is director of the Reading Clinic of the St. Louis Public Schools.

*Through the carefully selected advertising which appears in Junior Arts and Activities, you are kept aware of the newest and best material available in the educational field. As an added service to our readers, we have instituted an index of advertisers. Be sure to mention Junior Arts and Activities when writing advertisers.*

### INDEX TO ADVERTISERS

Ann Marie .....	43
Bernice Parks Wilson .....	44
Brotherhood Mutual Life Insurance Co. ....	47
Cleveland Crafts Co. .... Inside back cover	
Clinton Teachers Agency .....	43
Educational Music Bureau, Inc. .... Inside back cover	
Far Eastern Sculptstone Co., Inc. ....	48
Foster & Stewart Publishing Corp. ....	46
Fun with Felt, Corp. ....	43
Handy-Folio Music Co. .... Inside back cover	
Hayes Hectograph Books .....	Inside front cover
Instructor, The .....	48
J. A. Meyers & Co., Inc. ....	44
Jones Publishing Co. .... Outside back cover	
Leathersmiths', Inc. ....	43
Mari-Lee Crafts .....	43
Miss Mary Wise .....	Inside front cover
Nature Magazine .....	44
Noble and Noble, Publishers, Inc. ....	43
Osborn Bros. .... Inside front cover	
Perry Pictures Company, The .....	47
Plays .....	Inside back cover
Regime Counselors .....	43
Riga-Jig, Inc. ....	42
Rocky Mt. Teachers' Agency .....	47
Thayer & Chandler .....	44
Wrigley's Chewing Gum .....	45

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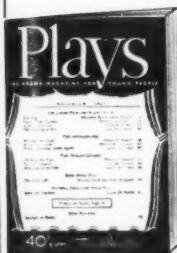
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8 Arlington Street Boston 16, Mass.

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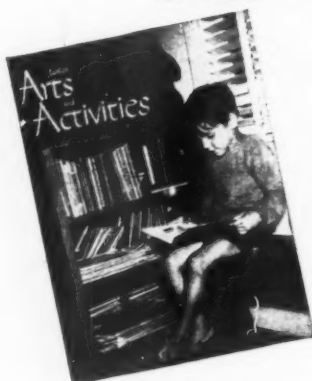
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